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From Hodler to Klee

Swiss Art of the twentieth Century
Paintings and Sculptures

An Exhibition organised by
the Arts Council of Great Britain
with the
Pro Helvetia Foundation
Switzerland

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Pro Helvetia Foundation Switzerland

London, Tate Gallery, October 1959

The Exhibition has been arranged by
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The catalogue has been drawn up by Carlo Huber

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The Arts Council welcomed the suggestion to organize with Pro Helvetia the first comprehensive exhibition of modern Swiss Art to be held in London, as part of the programme for the Swiss Fortnight. We wish to thank Professor de Salis, Chairman, and Monsieur Boissonnas, Secretary-General of Pro Helvetia, for their co-operation, and Professor Georg Schmidt, Director of the Kunstmuseum, Basle, who has made the selection of the works and written the introduction to this catalogue. In London we have had the continuous help and guidance of Dr. E. M. Bircher, Cultural Attaché to the Swiss Embassy, to whom we owe special thanks. The Council also is grateful to the Trustees and Director of the Tate Gallery who have given added space for the exhibition, which will be shown at the Musée d'Art Moderne after the London showing.

Gabriel White, Art Director

Introduction

One of the duties of The Pro Helvetia Foundation is to make Swiss art and culture known abroad. We regard it as a special privilege that this first exhibition of modern Swiss painters and sculptors in Great Britain is to be held at the Tate Gallery and we are most grateful to the Arts Council and the Trustees and Director of the Tate Gallery for making this possible.

Whereas people naturally connect France, Italy, and the Netherlands with the names of great artists and famous epochs in the arts, Switzerland's artists and artistic works are relatively little known. However, we too have and have had our artists and artistic periods. One need but think of Holbein, a citizen of Basle, and Henry Fusely, a citizen of Zurich, who are both well known in Great Britain. Perhaps the absence of a capital, a court or a national cultural centre, so important for the development of art in other countries, caused the apparent lack of unity in our artistic styles. And yet, it has been said that few peoples have such a pronounced national character as the Swiss, that Swiss are recognisable as such anywhere although there are German-, French-, Italian-, Rhaeto-Romanic-, Protestant- and Catholic-Swiss. Although in places like Geneva, Basle and Zurich there is a definite city civilisation based on commerce and industry, the peasant element is strongly represented. The differences between the inhabitants of the alpine regions and those of the lowlands or between the various language areas are tremendous, yet they have all contributed much to the development of our national character.

These elements can be traced quite easily in our art and culture. Some artists make us realise how near Lake Geneva is to France and the Mediterranean: a transparent light flows through their pictures. In other works you find the clean-cut contours of the Bernese landscape where the horizon is sharply etched by the mountains and a certain harshness dominates the composition. The artist dynasty of the Giacometti's comes from a southern alpine valley, where both sky and language are Italian. Other artists are children of the towns, descendents of urban craftsmen, whose more rational mind drives them to search for new forms of expression. No one denies that many of our artists have had their technical skill, their sense of form, even their taste enriched by periods spent in other lands. From Switzerland all paths lead abroad; either to the German north, or the Italian south or westward towards France. Great Britain, Spain and North Africa, too, have played their part in the development of our artists and the enlargement of their vision and their choice of theme. But sooner or later they all come home again. Switzerland is but a small area in the middle of a continent where every development in other countries is closely observed but rarely accepted without transformation. The receptivity of our artists is great. Consciously or sub-consciously, the best of them have used this foreign element in order to enhance their own individuality and to express their independence with greater originality.

Art is like a well kept garden where any number of species grow and flower in magnificent profusion although the soil and climate are the same for all. In making the selection for this exhibition we began with a great master: Ferdinand Hodler, born in the same year as Van Gogh. He demands high quality from those who come after him. We have tried to choose painters and their works who are not only representative for what one might call Swiss art of the present day, but also those who give proof of their high quality. Some of them are well known abroad, such as Le Corbusier, who lives in Paris and whom we show here as a painter; or Paul Klee, son of a German father and a Swiss mother, who was born and

grew up in Berne, and returned to his native town in 1934; or Auberjonois, who, after a short stay in Paris, spent the rest of his long and fertile life in Lausanne. Amongst the younger we have chosen Hans Erni of Lucerne, well known in Paris and the U.S.A., and Alberto Giacometti, the sculptor and painter who, although a member of the "Ecole de Paris" exhibiting in Venice among the French group, returns faithfully every year to spend some time in his native village in the Grisons.

Other artists, too, take an important place in the history of modern Swiss art. Sophie Taeuber-Arp (she was married to the poet and sculptor Arp and died too young) must be counted amongst the pioneers of abstract art in Europe; the Basle sculptor Carl Burckhardt is amongst those who, before Marini and Moore, opened new ways to the plastic art of our century. Louis Moilliet, a Bernese like Klee and his friend, belongs to the early discoverers of the language of new forms. Meyer-Amden had great influence upon colleagues of his generation in Switzerland as well as Germany. Varlin, of whom we show four London compositions, is a native of St. Gall and strongly tied to England.

In enumerating names, one suddenly realizes what injustice one commits. We should have named all those who have been selected for this exhibition. We might have been tempted to do so, had space permitted. With a clear conscience we could have arranged a much bigger exhibition, for there are many other Swiss painters and sculptors of quality who are not represented. We beg their indulgence as well as the indulgence of the visitor for this omission. The Foundation believes that by confining the choice to some of the best, and by selecting works which are typical also for those not included, they have rendered a better service to Swiss art as a whole. Severe limitation alone permits the assembling of a concise and balanced exhibition.

The Foundation wishes particularly to thank all those who have so generously helped in the realization of this exhibition.

Jean-R. de Salis
Chairman of
The Pro Helvetia Foundation

Swiss Art from Hodler to the Present

Three dominating factors determine the direction and character of Swiss art during the last half century; the small size of the country, its federal structure and its economic polarity between agriculture and industry.

Owing to the smallness of Switzerland, tendencies and influences from the larger neighbouring countries can penetrate easily into its very heart and can increase the normal tensions between *avant-garde* and conservative forces. The federal structure of the country produces strong regional characteristics which are accentuated by the three languages and the great contrast in geology and climate, but all within the orbit of a pronounced national feeling. And finally, until far into the 19th century, Switzerland was foremost a country of peasants with all their characteristic sense of independence. The much de-centralised industry of Switzerland is even today deeply interwoven with village and small-town life. It has become increasingly important, however, for Switzerland, which is poor in raw materials, to improve the quality of her goods for export. This fact increasingly affects the mental attitude of art during the second quarter of our century.

On the threshold of the 20th century, which has made Switzerland primarily an industrial country, towers the Bernese painter *Ferdinand Hodler* (1853 to 1918). Swiss national feeling manifests itself in him in its finest form. Hodler has created a picture of our rugged but protecting mountains, our more gentle and inviting lakes and of our peasant and working people which is valid for all time. Hodler was also the first to link Swiss art to a comprehensive European movement: the *Jugendstil*.

Felix Vallotton (1865–1925) of Lausanne spent the greater part of his life in Paris as a friend of the *Nabis*. From near *Jugendstil* beginnings in 1890 he fought with Swiss stubbornness for independence and freed himself equally from the school of Hodler in Switzerland and from the *Ecole de Paris*.

The art of *Augusto Giacometti* (1877–1947) of Grisons, a cousin of Giovanni and uncle of Alberto Giacometti, springs also from *Jugendstil* but had already by 1910 penetrated into abstraction.

Giovanni Giacometti (1868–1933) reacted in the same way to the over-powering influence of Hodler, and swung towards Van Gogh and his powerful sense of colour. He remained faithful, however, to the subjects provided by the landscape and people of his Bergell country.

Cuno Amiet (born 1868 in Solothurn) was for a time completely under the spell of Hodler, but by 1910 he had demonstrated his own personality and capabilities, especially as a colourist. He was thus brought into the sphere of the *Fauves*. He belonged for a short time to the Dresden *Brücke* group, and is also at his best when closely linked to peasant life.

Edouard Vallet (1876–1929), born in Geneva, became the real painter of the landscape and people of Valais. Among all the painters who have been influenced by the power of Hodler's line and form, Vallet has been the most independent and original. He was completely untouched by the present conditions of life in Valais – the electrical economy and industrialized vegetable and fruit farming.

Hans Berger was born in 1882 in Solothurn and lives in Geneva. He started painting landscapes reminiscent of Van Gogh in their strong colour, but later concentrated on painting the people who live at the foot of the Jura mountains and who are so near to him in their peasant ways and character.

The painter *Ernst Morgenthaler* (born 1887 in Berne) lives in Zurich and presents a contrast between his peasant heritage and the more sophisti-

cated ways of urban life. He paints man and nature with great sensitivity in delicate subtle colours.

Seen in a wider European context Giovanni Giacometti, Amiet and Morgenthaler belong to the *Fauve* movement in contrast to the more linear *Jugendstil*. Soon after 1910 the early Cubism of 1908 (with its stereometrically disciplined forms expressed in warm tones of brown in a restricted palette) found an echo in French Switzerland.

René Auberjonois (1872–1957) of Vaud used this austere style in a very personal way, depicting the landscapes and people of his own country and of Valais. Auberjonois was a friend of the poet Ramuz who shared his ideas. He had a squire's love of old wines, old culture and all that is rural as opposed to urban in character. His art shows a deep melancholy and the wisdom of a creative mind not bound to its time. We count him among our most important painters since Hodler.

Alexandre Blanchet (born Geneva 1882) shows his love for peasant life in a more bucolic style, while *Maurice Barraud* (1889–1954) began as a disciple of Pascin but was later influenced by early Cubism. He found his subjects in bohemian life.

The Bernese *Louis Moilliet* (born 1880) made the famous journey to Tunis in the spring of 1914 with Paul Klee and August Macke. In his oil paintings he unites early cubist form with the clear colours of Delaunay's *Orphism*. Thus he is linked with Léger, Gleizes, Macke, Marc and Chagall. His watercolours with their quiet planes of rhythmic colour make him the most lyrical of the new Swiss painters.

Alfred Heinrich Pellegrini (1881–1958) was the son of a Ticinese father, his mother was from Basle. He has the capacity to convey the individual character of a city and a countryside with a townsman's intellect, great artistic sensibility and a knack of construction derived from Cézanne. Even the smallest of his works declares his ability as a mural painter.

The Bernese *Otto Meyer-Amden* (1885–1933) was the most influential painter since Hodler and, we believe, with Auberjonois, the most important (if, of course, we exclude Klee whom we can only rank among Swiss painters in his very early and late years). A whole generation of Zurich painters has gathered around Meyer-Amden. His radiation reaches as far as Oscar Schlemmer, who was a Master at the *Bauhaus* with Klee and Kandinsky. Brought up in a Bernese orphanage, Otto Meyer-Amden settled at Amden in 1912, high above the Walensee. His art, which is completely introspective, centred around two experiences of his life: the weaver family life at Amden and the community of boys in the orphanage; society in its dual role as protector but also as the prison of the individual. In his artistic means, similar to those of Auberjonois, he is near to early Cubism, but there is also something of Mondrian's rigid discipline in his work.

All the painters mentioned here belong to the generation born between 1870 and 1890 and have their roots in the art of the period before the first world war. Those who were born around 1900 belong to a completely changed post-war world.

The Zurich born *Max Gubler* (born 1898) in his early years (in the 1920's) strove for an intellectual image of creative man in a more and more ruthless environment. Later he wrestled with the image of the nature, ruled by even more elementary forces.

Varlin (born 1900 in St. Gall; lives in Zurich) belongs among those artists, equally rare in Switzerland as in other countries, both in his own and in later generations, who possess a deep and real understanding of objective experience. The human being, both as an individual and as a type, the house he lives in and the furniture he uses; these are the things he paints with obsessive realism.

Max Kämpf (born Basle 1912) is, like Varlin, a city dweller. He depicts with similar intensity

its children, their adventures and the fantastic happenings of the popular Basle carnival.

The sculptor *Alberto Giacometti* (born 1901), who lives in Paris, belongs to the same group of "Painters in grey" who are possessed of a deep objective sense. He came close to the Paris surrealists in the 1930's expressing the experience of the menace to mankind in the pre-war years. After the war his art still tried to find the answer to the threats to existence which had not diminished. Giacometti paints the solitude of people's space and of men within the space.

The Basle painter *Walter Kurt Wiemken* (1907 to 1940) who died young was one of the few really authentic Swiss surrealists. His profoundest emotion came from the knowledge that during the 1930's we were driving unavoidably towards a second world war. In Basle, which is near the frontier, there was more awareness of this than in the rest of Switzerland. Wiemken developed a very personal associative pictorial language, himself suffering in the suffering of others.

Hans Erni (born 1909 in Lucerne) is the second authentic Swiss surrealist. He created another highly individualistic associative pictorial language. But Erni's picture of the world is optimistic and turns towards the constructive forces of the future. He represents objects with an almost photographic naturalism. His geometrically constructed curves trace the inquisitive urge of the human spirit.

The Bernese *Hans Fischer*, "fis", who died not long ago (1909–1958), is world famous as an illustrator of children's books. He is a draughtsman of rare talent. His line developed from an almost Dürer-like exactness of observation, and created from it a complete world of the imagination.

Paul Klee (1879–1940), son of a German father and a Swiss mother from Basle, grew up and died in Berne, but created the main part of his work in Germany. For this reason we have concentrated in this exhibition on his last years in Berne. It was then that his consciousness of approaching death and of the oncoming inevitable war combined to create magnificent works through which sinister portents weave like variations on the theme "Schlußstrich", striking like a musical finale. Klee's art ranges widely; from inevitable realistic draughtsmanship he pushed on to the final non-figurative "Song without Words".

We are only permitted to include the painter-architect *Le Corbusier* (born in 1887 in La Chaux-de-Fonds, the centre of the watchmaking industry) in this exhibition as a guest. He was born in Switzerland, but he never lived there. His beginnings as a painter under the name of "Jeanneret" lie in the years immediately following the first world war when he founded *Purism* with Ozenfant – a development of the Cubism of Juan Gris. While Le Corbusier's puristic works of about 1920 show a close affinity with his architectural language, his paintings in later years became a recreational counter-balance to functionalism.

Sophie Taeuber-Arp (1889–1943) was a teacher at the Kunstgewerbeschule in Zurich from 1916 to 1929. She belonged to the earlier geometrical-abstract group of European painters. In Paris, in 1931, she was among the founders of the group "Abstraction-Création". She lived in Zurich until her death, being primarily a rallying point for many painters who worked in a similar spirit to create order through art. Her works radiate harmony and cheerfulness.

Walter Bodmer (born Basle 1903), a teacher of life drawing and a keen geologist, since the middle of the 30's has made of his wire-reliefs an art form of great purity and exactness of expression.

Max von Mühlenen (born Berne 1903) for a time also had leanings towards geometrical-abstract art. In later years, that is when he had matured, he freed himself from bonds of form to enjoy the adventures of unrestricted liberty, the reacting force in a world which is becoming more and

more mechanized, even in Switzerland (or perhaps especially in Switzerland).

This concludes the list of our painters in the exhibition. There are also among young Swiss artists many of great promise who are akin to young painters elsewhere. Our exhibition, however, is to show not the promising but those who have already achieved fulfilment. This can also be said of the sculptors, the eldest of whom was born in 1878 and the youngest in 1908.

Hermann Hubacher and Karl Geiser, both born in Berne, the first in 1885 and the latter in 1898, and the Zurich-born *Ch. O. Bänninger* (born 1897) adhere to the figurative and classical forms of Maillol and as portraitists are still content, unallured by the temptation to look beyond the veil of outward appearances.

Carl Burckhardt (1878–1923), who came from an old-established and cultivated Basle family, and who died at the age of 45, was the first, and for a long time the only Swiss sculptor to go beyond Maillol in transmitting the elementary plastic impulse of early Cubism into sculpture. Marino Marini started and Henri Laurens finished where Carl Burckhardt stood twenty years before them. At the Venice Biennale in 1954 Burckhardt, who had died in 1923, was mistaken for a follower of these two sculptors. Burckhardt's view of humanity stemmed from humanism of antiquity and not from rustic Switzerland.

Alexander Zschokke (born Basle 1894) strove to preserve the complete personality of those who sat for a portrait, in such a way that the face was not the only index of character.

Alberto Giacometti (born in Grisons in 1901) lives in Paris since many years. He has invented daring and expressive forms to portray the basic postures of standing and walking. In bereaving his figures of all volume he thrusts them into space, into solitude and into existence.

Hans Aeschbacher (born Zurich 1906) creates cubic forms where space is not contained but created around the sculpture by the outward thrust of the plastic forms.

Finally *Max Bill* (born 1908 in Winterthur), who has for years been the strongest-minded among the geometric-abstract painters and sculptors of Switzerland. His plastic art embraces all the spatial possibilities of sculpture by its elimination, limitation, or comprehension. Bill's constructive clarity and cleanliness can be regarded as specifically Swiss characteristics.

The Swiss government and Swiss big industry make great efforts today to further atomic research and the practical uses of atomic energy. Now that continuous achievement in scientific and intellectual disciplines has become a burning necessity in Switzerland, it must be admitted that Swiss artists like Sophie Taeuber, Le Corbusier, Max Bill, Walter Bodmer, and Hans Erni have long known where Switzerland's path lies. We may recognize that not only the peasant painters depict Swiss life, but also those, who with us are apt to be regarded international, impersonal, yet who despite themselves answer in a characteristically Swiss way the challenge of life in an industrialized European country.

Georg Schmidt
Director of
the Kunstmuseum, Basle

Ferdinand Hodler
1853 born in Berne
1871 Geneva. Pupil of Barthélémy Menn
1878 Spain
1891–92 Paris. Member of the "Rose-Croix Esthétique"
1904 Exhibits with the "Wiener Sezession"
lives in Geneva until his death
1918 death in Geneva

Félix Valotton
1865 born in Lausanne
1882 Paris, Académie Julian
1891 Paris, Collaborator of the "Revue Blanche", the review of the Nabis; contact with Bonnard, Vuillard, Maurice Denis, Sérusier, Lautrec
1908 professor at the Académie Ranson
1925 death in Paris

Augusto Giacometti
1877 born at Stampa (Grisons). Cousin of Giovanni Giacometti
1894 Zurich, Kunstgewerbeschule
1897 Paris
1902–15 Florence
1915–47 Zurich
1947 death in Zurich

Giovanni Giacometti
1868 born at Stampa (Grisons)
1886 Munich, Academy, together with Cuno Amiet
1888–91 Paris, Académie Julian (Atelier Bouguerau)
1893 return to Switzerland (Stampa). Friendship with Giovanni Segantini
1933 death at Stampa. Giovanni Giacometti was the father of Alberto Giacometti

Cuno Amiet
1868 born at Solothurn. Pupil of Frank Buchser
1886–88 Munich, Academy together with Giovanni Giacometti
1888–91 Paris, Académie Julian
1892–93 Pont-Aven (Brittany), contact with the circle of Gauguin
1893 return to Switzerland
1904 exhibits with the "Wiener Sezession"
since 1898 he lives at Oschwand (Emmental)

Edouard Vallet
1876 born in Geneva. Ecole des Beaux-Arts in Geneva
1897–99 Dauphiné (France)
1906–10 Grand Saconnex near Geneva. Trips to Valais
1910 Savièse (Valais)
death in 1929

Hans Berger
1882 born in Bienne
1896 Geneva. Apprenticeship as an architect. Ecole des Beaux-Arts
1907 Paris. Starts painting
1909 Brittany
since 1922 he lives at Aire-la-Ville near Geneva

Ernst Morgenthaler
1887 born at Klein-Dietwil (Emmental)
1897–1920 Berne
1907–11 apprenticeship in the silk industry
1912 studies in music
1913 Berlin, starts painting
1914–15 Oschwand with Cuno Amiet
1915 Munich with Paul Klee
1928–31 Paris
since 1932 Ernst Morgenthaler lives at Hönggi near Zurich

René Auberjonois
1872 born in Lausanne
1896 studies in London, 1897 Paris, Ecole des Beaux-Arts
1901–14 settles down in Paris
1914 return to Switzerland (Lausanne)
1957 death in Lausanne

Alexandre Blanchet
1882 born in Pforzheim (Germany). Ecole des Beaux-Arts, Geneva
1907–14 Paris
1914 return to Switzerland
1922 Confignon near Geneva
lives at Confignon

Maurice Barraud
1889 born in Geneva
1903 Geneva, Ecole des Beaux-Arts. Lives in Geneva until his death
1914 Brittany
1918 Spain
1954 death in Geneva

Louis Moilliet
1880 born in Geneva. Brought up in Berne
1910 settles down at Gunten on the lake of Thune
1911 friendship with Macke, Klee and the painters of the "Blaue Reiter"
1914 Journey to Tunisia with Paul Klee and August Macke
lives in La Tour-de-Peilz

Alfred Heinrich Pellegrini
1881 born in Basle
1899 Munich
1906–14 Stuttgart, pupil of Adolf Hölzel (with Otto Meyer-Amden)
1914–17 Munich
1917–57 Basle
1957 death in Basle

Otto Meyer-Amden
1885 born in Berne. Brought up in an orphanage. Apprenticeship as a lithographer. Kunstgewerbeschule Zurich
1906–07 Munich, Paris, Strasbourg
1909–12 Stuttgart, pupil of Hölzel
1912 settles down in the artists' colony of Amden
1928–32 professor at the Kunstgewerbeschule Zurich
1933 death in Zurich

Max Gubler
1898 born in Zurich
1914–18 studies as a teacher at Küsnacht near Zurich. Contact with the "Dada"-group. Starts painting
1920 Berlin
1921 return to Zurich. Travels: mainly Italy
1927–30 Zurich
1930–37 Paris. Friendship with Maillol
since 1937 Gubler lives in Zurich

Varlin
1900 born in Zurich. Apprenticeship as a lithographer at St. Gall
1921 Berlin, Staatliche Kunstgewerbeschule
1923–37 Paris. Grande Chaumière. Meets Pascin, Soutine and Leopold Zborowsky
since 1937 Varlin lives in Zurich

Max Kämpf
1912 born in Basle
1927–30 apprenticeship as a whitewasher
1930–37 activity as a whitewasher
1938–39 Gewerbeschule Basle. Starts painting
lives in Basle

Alberto Giacometti
1901 born in Stampa (Grisons); son of Giovanni Giacometti
1919–20 Geneva. Ecole des Beaux-Arts
1922–25 Paris, Ecole des Beaux-Arts (Atelier Bourdelle)
lives in Paris as a sculptor and painter

Walter Kurt Wiemken
1907 born in Basle
1925–26 Gewerbeschule Basle
1927–28 Paris. Summer at Collioures
1929 Basle. Frequent voyages to France, Spain and Ticino
1940 death at Castel San Pietro (Ticino)

Hans Erni
1909 born in Lucerne. Apprenticeship as an architectural designer
1927–28 Gewerbeschule Lucerne
1928–29 Paris. Académie Julian
1929–30 Berlin
from 1930 he has lived alternatively in Lucerne and Paris. Member of the group "Abstraction-Création": contact with Arp, Brancusi, Calder, Gabo, Kandinsky, Mondrian, Moore
1950 Africa with the Sahara Expedition of Jean Gabus
lives at Meggen, near Lucerne

Hans Fischer – fis
1909 born in Berne
1927 Geneva, Ecole des Beaux-Arts
1928–30 Zurich, Kunstgewerbeschule as a pupil of Otto Meyer-Amden
1931–32 Paris, Académie Fernand Léger
1932–36 Berne
1937–58 Zurich
1958 death at Interlaken

Paul Klee
1879 born in Münchenbuchsee near Berne, educated in Berne
1898–1901 Munich, Academy, 1902–06 Berne
1906–20 Munich
1911 meets the painters of the "Blaue Reiter": Kandinsky, Marc, Macke, Jawlensky
1920 professor at the Bauhaus Weimar. 1926–30 Bauhaus Dessau
1931–33 professor in Düsseldorf
1933 return to Switzerland
1940 death in Muralto-Locarno

Le Corbusier (Charles Edouard Jeanneret)
1887 born in La Chaux-de-Fonds. Apprenticeship as a designer. Works as an architect in the studios of Perret in Paris and Behrens in Berlin
1918 Paris. As a painter, originator of Purism, with Ozenfant
1920–25 "Esprit Nouveau"
lives in Paris

Sophie Taeuber-Arp
1889 born in Davos. Art school at St. Gall
1911–13 studies in Munich and Hamburg
1916–29 professor at the Kunstgewerbeschule Zurich; participation in the "Dada"-group
1921 marriage to Hans Arp
1928–40 Meudon near Paris. 1941–43 Grasse
1943 death in Zurich

Walter Bodmer
1903 born in Basle. Gewerbeschule Basle
1936 first wire-reliefs
since 1939 professor for figural drawing and plastic anatomy at the Gewerbeschule Basle
lives in Basle

Max von Mühlenen
1903 born in Berne
1922–23 Gewerbeschule in Berne and Zurich
1924–28 Paris. Pupil of André Lhote
1938 Berne
lives in Berne

Hermann Hubacher
1885 born at Bienne
1905 Geneva, Ecole des Beaux-Arts
1906 Vienna, Italy
1907 Geneva. Meets Ferdinand Hodler
1909 Munich, Paris
lives in Zurich since 1916

Otto Charles Bänninger
1897 born in Zurich. 1914–18 Kunstgewerbeschule in Zurich
1920–29 Paris. Collaborates with Bourdelle until Bourdelle's death
1939 return to Switzerland
lives in Zurich

Karl Geiser
1898 born in Berne
1920 Berlin
1921 return to Switzerland. Friendship with Hermann Hubacher, Ernst Morgenthaler and Max Gubler
1928–57 Zurich
1957 death in Zurich

Carl Burckhardt
1878 born at Lindau (Zurich)
1896 Munich
1897 Basle
1899–1904 Rome
1905 Arlesheim near Basle
1921 Ligornetto (Ticino)
1923 death at Ligornetto

Alexander Zschokke
1894 born in Basle
1913 Munich
1914 return to Switzerland
1916–17 Zurich. 1918 Ascona. 1919 Geneva
1919–30 Berlin
1930–37 Düsseldorf. Professor at the Academy
since 1937 he lives in Basle

Hans Aeschbacher
1906 born in Zurich
1936 starts sculpting
lives in Zurich and Six-Fours-la Plage (Provence)

Max Bill
1908 born in Winterthur; Kunstgewerbeschule Zurich
1927–29 Bauhaus Dessau. Since 1929 in Zurich as an architect, painter, sculptor and writer
1951–56 Director at the Hochschule für Gestaltung in Ulm
lives in Zurich

Hans Aeschbacher No. 120–122
Cuno Amiet No. 19, 20
René Auberjonois No. 31–36
Ch. O. Bänninger No. 111
Maurice Barraud No. 41–43
Hans Berger No. 24–26
Max Bill No. 123–126
Alexandre Blanchet No. 37–40
Walter Bodmer No. 101–104
Carl Burckhardt No. 113, 114
Hans Erni No. 81–84
Hans Fischer – fis No. 85–88
Karl Geiser No. 112
Alberto Giacometti No. 75–77 and 118, 119
Augusto Giacometti No. 17, 18
Giovanni Giacometti No. 15, 16
Max Gubler No. 65–68
Ferdinand Hodler No. 1–10
Hermann Hubacher No. 109, 110
Max Kämpf No. 73, 74
Paul Klee No. 89–91
Le Corbusier No. 94–96
Otto Meyer-Amden No. 55–64
Louis Moilliet No. 44–49
Ernst Morgenthaler No. 27–30
Max von Mühlenen No. 105–108
Alfred Heinrich Pellegrini No. 50–54
Sophie Taeuber-Arp No. 97–100
Edouard Vallet No. 21–23
Félix Vallotton No. 11–14
Varlin No. 69–72
Walter Kurt Wiemken No. 78–80
Alexander Zschokke No. 115–117

Ferdinand Hodler 1
1853–1918

The student (Self-portrait). 1874

Oil on canvas
h. 112 cm l. 73 cm
top left: "F. Hodler 1874"

Kunsthaus Zurich

Ferdinand Hodler 2

The carpenter. 1875

Oil on canvas
h. 85 cm l. 58 cm
top left: "Section / Menuisiers le 8 / juin 1875"
bottom right: "Ferd. Hodler"

Kunsthaus Zurich

3 **Ferdinand Hodler**

The miller, his son and his donkey. 1881

Oil on canvas
h. 171 cm l. 245 cm
bottom left: "F. Hodler"

Musée d'art et d'histoire Geneva

4 **Ferdinand Hodler**

Warrior with morning star. 1896

Oil on canvas
h. 320 cm l. 106.5 cm
bottom right: "F. Hodler"

Musée d'art et d'histoire Geneva

Ferdinand Hodler 5

The watchmaker. 1896

Oil on canvas
h. 317 cm l. 108 cm
bottom right: "F. Hodler"

Musée d'art et d'histoire Geneva

Ferdinand Hodler 6

The vintager. 1896

Oil on canvas
h. 318.5 cm l. 106.5 cm

Musée d'art et d'histoire Geneva

7 **Ferdinand Hodler**

Eiger, Mönch and Jungfrau above the mist. 1908

Oil on canvas
h. 67 cm l. 91 cm
bottom right: "1908 Schynige-Platte F. Hodler"

Arthur Stoll collection Basle

8 **Ferdinand Hodler**

Breithorn. c. 1911

Oil on canvas
h. 67 cm l. 89 cm
bottom right: "F. Hodler"

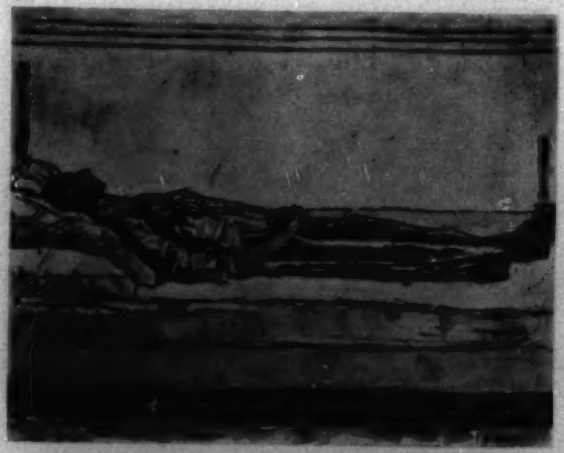
Kunstmuseum Lucerne,
deposit of the Bernhard Eglin foundation

Ferdinand Hodler 9

The dead woman (Madame V. Darel). 1915

Oil on canvas
h. 65 cm l. 81 cm
bottom right: "26 Janv. 1915 F. Hodler"

Rudolf Staechelin collection Basle



Ferdinand Hodler 10

The lake of Geneva and Montblanc. 1918

Oil on canvas
h. 59 cm l. 80 cm
bottom right: "1918 Ferd. Hodler"

Musée d'art et d'histoire Geneva

11 **Félix Vallotton**
1865–1925

The red room. 1898

Tempera on cardboard
h. 49 cm l. 76.5 cm
bottom right: "F. Vallotton. 98"

F. Cardis collection Lausanne

12 **Félix Vallotton**

Woman reading. 1906

Oil on canvas
h. 89 cm l. 116 cm
top left: "F. Vallotton. 06"

Paul Vallotton collection, Lausanne

Félix Vallotton 13

The rape of Europa. 1908

Oil on canvas
h. 130 cm l. 162 cm
bottom right: "Vallotton 08"

Kunstmuseum Berne

Félix Vallotton 14

Orange-tree gardens at Cagnes. 1923

Oil on canvas
h. 65 cm l. 80 cm
bottom right: "F. Vallotton. 23"

Musée d'art et de d'histoire Geneva

15 **Giovanni Giacometti**
1868–1933

The loaf of bread. 1908

Oil on canvas
h. 110.5 cm l. 103 cm
bottom right: "Gi Gi. 08"

Kunstmuseum Basle

16 **Giovanni Giacometti**

The lamp. 1912

Oil on canvas
h. 130 cm l. 150 cm

Kunsthaus Zurich

Augusto Giacometti 17
1877–1947

Fixed stars. 1907

Oil on canvas
h. 272 cm l. 146 cm
bottom left: "Augusto Giacometti"

Private collection Zurich

Augusto Giacometti 18

Phantasy about a potato-blossom. 1917

Oil on canvas
h. 132 cm l. 135 cm
bottom right: "Augusto Giacometti"

Kunsthaus Chur

19 **Cuno Amiet**
born 1868

Apple-harvest. 1912

Oil on canvas
h. 206 cm l. 203.5 cm
bottom right: "CA 12"

Private collection Berne,
deposit in the Kunstmuseum Berne

20 **Cuno Amiet**

Garden. 1914

Oil on canvas
h. 170 cm l. 140 cm
bottom right: "CA 14"

In possession of the artist

Edouard Vallet 21
1876–1929

Sunday in the Valais. 1919

Oil on canvas
h. 67 cm l. 135 cm
bottom right: "Ed. Vallet 1919"

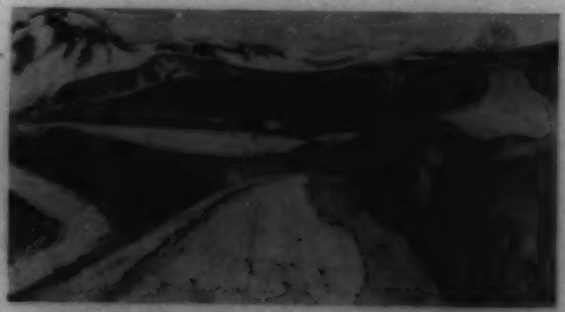
Musée des Beaux-Arts La Chaux-de-Fonds

Edouard Vallet 22

Spring. 1925

Oil on canvas
h. 70 cm l. 136.5 cm
bottom left: "Edouard Vallet 1925"

Museum zu Allerheiligen Schaffhausen,
deposit of the Gottfried Keller foundation



23 **Edouard Vallet**

Sleeping women. 1928

Tempera on canvas
h. 115.5 cm l. 185.5 cm
bottom left: "Ed Vallet 1929"

Kunstmuseum Basle,
deposit of the Swiss Confederation

24 **Hans Berger**
born 1882

Three peasants. 1921

Oil on canvas
h. 208 cm l. 162 cm

Kunstmuseum Berne

Hans Berger 25

Boys bathing. 1922

Oil on canvas
h. 175 cm l. 232 cm
bottom right: "Berger"

O. Dübi collection Solothurn

Hans Berger 26

Five o'clock tea. 1924

Oil on canvas
h. 140 cm l. 140 cm
bottom right: "Berger"

Josef Müller collection Solothurn

27 **Ernst Morgenthaler**
born 1887

Trotting-race at Viareggio. 1922

Oil on canvas
h. 80 cm l. 100 cm
bottom left: "E. M. 1922"

Josef Müller collection Solothurn

28 **Ernst Morgenthaler**

The house of mourning. 1935

Oil on canvas
h. 120 cm l. 100 cm
bottom left: "E M 35"

Private collection Schaffhausen

Ernst Morgenthaler 29

Cloudy night. 1948

Oil on canvas
h. 160 cm l. 100 cm
bottom left: "E M 48"

Private collection Frauenfeld

Ernst Morgenthaler 30

Hotel-room at Sestri Levante. 1956

Tempera on canvas
h. 140 cm l. 111 cm
bottom right: "E M 56"

Private collection

31 **René Auberjonois**
1872–1957

Caravan near the lake. 1925

Oil on canvas
h. 81 cm l. 65 cm
bottom right: "RA.1925"

Kunstmuseum Basle,
deposit of the Swiss Confederation

32 **René Auberjonois**

Italian lady. c. 1927

Oil on canvas
h. 130.5 cm l. 97.5 cm
top right: "René A."

Kunstmuseum Basle

René Auberjonois 33

Self-portrait. 1936

Oil on canvas
h. 82 cm l. 66 cm
top left: "René A. 1936"

G. Hasler collection Winterthur

René Auberjonois 34

The painter and his model. 1946

Oil on canvas
h. 55 cm l. 46 cm
bottom right: "René A. 1946"

Private collection Basle

35 **René Auberjonois**

The start of the peasant's day. c. 1947

Oil on cardboard
h. 55.5 cm l. 46 cm
top left: "René A."

Galerie Beyeler Basle

36 **René Auberjonois**

The yellow arena. c. 1950

Oil on canvas
h. 43 cm l. 47 cm
bottom left: "René A."

O. Riggenbach collection Préfargier

Alexandre Blanchet 37
born 1882

Boy standing. 1913

Oil on canvas
h. 100 cm l. 81 cm
bottom right: "A. Blanchet 1913"

Kunsthaus Zurich

Alexandre Blanchet 38

Eve. 1913

Oil on canvas
h. 151 cm l. 75 cm
bottom right: "A. Blanchet 1913"

Kunstverein Winterthur

39 **Alexandre Blanchet**

Self-portrait. 1915

Oil on canvas
h. 81 cm l. 65 cm
bottom right: "A. Blanchet 1915"

Kunstmuseum Basle

40 **Alexandre Blanchet**

Woman from the Valais. 1920

Oil on canvas
h. 100 cm l. 81.5 cm
bottom right: "A. Blanchet 20"

Kunstverein Winterthur

Maurice Barraud 41
1889–1954

The box. 1928

Oil on canvas
h. 81 cm l. 65 cm
bottom left: "M. Barraud"

Kunstmuseum Lucerne,
deposit of the Swiss Confederation

Maurice Barraud 42

Model relaxing. 1928

Oil on canvas
h. 95 cm l. 81 cm
bottom left: "M. Barraud"

Musée d'art et d'histoire Geneva

43 **Maurice Barraud**

Dance in the country. 1941

Oil on canvas
h. 119 cm l. 125 cm
bottom left: "Maurice Barraud"

Kunsthaus Zurich,
deposit of the Canton of Zurich

Louis Moilliet 44
born 1880

Music-hall in Berlin. 1913

Oil on canvas
h. 100 cm l. 100 cm

Kunstmuseum Berne

Louis Moilliet 45

Merry-go-round. 1916/17

Oil on canvas
h. 89 cm l. 100 cm
bottom right: "Moilliet 1916/17"

Private collection Winterthur

46 **Louis Moilliet**

Murten. 1918

Watercolour
h. 29.5 cm l. 24 cm
top right: "Murten / L Moilliet / 1918"

Private collection Bremgarten (Berne)

47 **Louis Moilliet**

Mosque at Fez. 1921

Watercolour
h. 23.5 cm l. 27 cm
bottom right: "Mosquée / Féz 1921 /
Louis Moilliet"

Private collection Bremgarten (Berne)

Louis Moilliet 48

Morocco I. 1921

Watercolour
h. 28.5 cm l. 23.5 cm
bottom left: "Maroc 1921 / L Moilliet"

Private collection Bremgarten (Berne)

Louis Moilliet 49

Morocco II, 1921

Watercolour
h. 23 cm l. 27.5 cm
bottom right: "Féz 1921 / Louis Moilliet"

Private collection Bremgarten (Berne)

50 **Alfred Heinrich Pellegrini**
1881–1958

View of Geneva, from Ariana. 1919

Oil on canvas
h. 43 cm l. 56.5 cm
bottom left: "AHP 19"

Mrs. Camille Bauer-Judlin Binningen (Basle)

51 **Alfred Heinrich Pellegrini**

Locarno in early spring. 1923

Oil on canvas
h. 58.5 cm l. 72.5 cm
bottom right: "AHP 23"

Private collection Basle

Alfred Heinrich Pellegrini 52

View of Paris from a tower of Notre-Dame.
1932

Oil on canvas on wood
h. 225 cm l. 123 cm
bottom right: "A H Pellegrini 1932"

A. Sarasin & Cie., Bankers, Basle

Alfred Heinrich Pellegrini 53

Fleet-Street, London,
seen from the "Daily Telegraph" building. 1932

Oil on canvas on wood
h. 225 cm l. 123 cm
bottom left: "A H Pellegrini 1932"

A. Sarasin & Cie., Bankers, Basle

54 **Alfred Heinrich Pellegrini**

Alp Grüm with Palü-Glacier. 1933

Oil on canvas on wood
h. 225 cm l. 123 cm
bottom right: "A H Pellegrini 1933"

A. Sarasin & Cie., Bankers, Basle

Otto Meyer-Amden 55
1885–1933

Weaver's family at table. c. 1917/18

Crayon, varnished
h. 21.4 cm l. 32.3 cm

Mrs. H. Frymann-Schaertlin Zurich

Otto Meyer-Amden 56

Weaver's family: woman at the weaver's loom. c. 1917/18

Crayon
h. 21.5 cm l. 34 cm

Kunsthaus Zurich

57 **Otto Meyer-Amden**

Weaver's family: girl with cups. c. 1917/18

Crayon
h. 22.6 cm l. 13 cm

Kunstmuseum Basle

58 **Otto Meyer-Amden**

Weaver's family: old woman near the hearth. c. 1917/18

Crayon
h. 27 cm l. 17 cm

Kunsthaus Zurich

Otto Meyer-Amden 59

Drawing lesson

Crayon
h. 21.5 cm l. 18 cm

Private collection

Otto Meyer-Amden 60

Entering the class-room. c. 1920

Oil on cardboard
h. 27.4 cm l. 21.8 cm

Private collection Zurich

61 **Otto Meyer-Amden**

Preparation (Refectory in the orphanage). c. 1920

Oil on cardboard
h. 23 cm l. 34.5 cm

Private collection Zurich

62 **Otto Meyer-Amden**

Detail-study for a stained-glass window. 1924/25

Crayon
h. 22 cm l. 27.8 cm

Kunsthaus Zurich

Otto Meyer-Amden 63

Study for a stained-glass window. 1924/25

Crayon
ø 25.9 cm

Private collection

Otto Meyer-Amden 64

Easter-eggs

Crayon
h. 19.2 cm l. 19.5 cm

Kunstmuseum Basle

65 **Max Gubler**
born 1898

Interior. 1939

Oil on canvas
h. 130 cm l. 162 cm
bottom centre: "M. Gubler 39"

Private collection

66 **Max Gubler**

Self-portrait. 1944

Oil on canvas
h. 92 cm l. 72 cm
bottom right: "M Gubler 44"

Private collection Zurich

Max Gubler 67

Landscape «Zelgli». 1945

Oil on canvas
h. 115 cm l. 145 cm
bottom right: "M. Gubler"

Private collection Zurich

Max Gubler 68

Winter landscape. 1945

Oil on canvas
h. 130 cm l. 160 cm
bottom right: "M. Gubler"

Private collection Zurich

69 **Varlin**
born 1900

Stock Exchange, London. 1955

Oil on canvas
h. 145 cm l. 60 cm

Swiss National Insurance Company Ltd., Basle

70 **Varlin**

Englishman drinking tea. 1955

Oil on canvas
h. 175 cm l. 59 cm
top right: "Varlin"

In possession of the artist

Varlin 71

Welsh Guardsman. 1957

Oil on canvas
h. 215 cm l. 82 cm
top right: "Welsh guardsman"
bottom right: "Varlin"

In possession of the artist

Varlin 72

A guardsman. 1955

Oil on canvas
h. 136 cm l. 55 cm
top right: "Varlin"

Peau de l'Ours collection Basle

73 **Max Kämpf**
born 1912

The friends. 1943

Oil on canvas
h. 71 cm l. 153 cm
bottom right: "Kämpf"

Basler Transport-Versicherungsgesellschaft
Basle

74 **Max Kämpf**

Ghost-procession. 1952/53

Oil on canvas
h. 130 cm l. 305 cm
bottom right: "Kämpf 52/53"

Basler Transport-Versicherungsgesellschaft
Basle

Alberto Giacometti 75
born 1901

Diego. 1950

Oil on canvas
h. 74 cm l. 43 cm

Christoph Bernoulli collection Basle

Alberto Giacometti 76

The stove. 1954

Oil on canvas
h. 73 cm l. 60 cm
bottom right: "Alberto Giacometti"

Galerie Beyeler Basle

77 **Alberto Giacometti**

Seated figure in a studio. 1955

Oil on canvas
h. 91.5 cm l. 71.5 cm
bottom right: "Alberto Giacometti"

Galerie Beyeler Basle

78 **Walter Kurt Wiemken**
1907–1940

The enigma of the Sphinx. 1934

Oil on canvas
h. 116.5 cm l. 81.5 cm

Collection of the Basler Kunstverein, Basle

Walter Kurt Wiemken 79

Life. 1935

Oil on canvas
h. 180 cm l. 124 cm

Kunstmuseum Basle

Walter Kurt Wiemken 80

Black flags. 1939

Oil on canvas
h. 150 cm l. 100 cm

Basler Transport-Versicherungsgesellschaft
Basle

81 **Hans Erni**
born 1909

Page from the diary of a town planner. 1941

Tempera on fibreboard
h. 185 cm l. 150 cm
bottom centre: "Tagebuchblatt / eines / Urbanisten / 7. 7. 41 e"

In possession of the artist

82 **Hans Erni**

Young woman in 1942. 1942

Tempera on fibreboard
h. 150 cm l. 120 cm
bottom right: "erni 42"

In possession of the artist

Hans Erni 83

Weir and snail. 1942

Tempera on fibreboard
h. 120 cm l. 150 cm
bottom right: "erni 1942"

Private collection Winterthur

Hans Erni 84

The creative man. 1955

Tempera on canvas
h. 200 cm l. 180 cm
bottom right: "erni 55"

In possession of the artist

85 **Hans Fischer – fis**
1909–1958

A lobster pot.

Indian ink
h. 46 cm l. 60.5 cm
bottom centre: "fis"

Kunstmuseum Berne

86 **Hans Fischer – fis**

The fish-island. 1947

Indian ink
h. 48 cm l. 61.5 cm

Private collection Berne

Hans Fischer – fis 87

Three dancing devils. 1950

Tempera
h. 35 cm l. 50 cm
bottom right: "Drei Tanz Teufel fis 1950"

Kunstmuseum Berne

Hans Fischer – fis 88

Procession of masks. 1951

Indian ink and pencil
h. 34.5 cm l. 53 cm
bottom centre: "fis 1951"
bottom right: "Cortège des Masques"

Kunstmuseum Berne

89 **Paul Klee**
1879–1940

Signs in yellow. 1937

Pastel on cotton on jute
h. 83.5 cm l. 50.3 cm
top left: "Klee"

Private collection Belp (Berne)

90 **Paul Klee**

Fruits on blue. 1938

Paste paint on newspaper on jute
h. 55 cm l. 136 cm
top left: "Klee"

Paul Klee foundation Berne

Paul Klee 91

Park near Lu. 1938

Oil on jute
h. 101 cm l. 71 cm
top right: "Klee"

Paul Klee foundation Berne

Paul Klee 92

Fire-source. 1938

Oil on newspaper on jute
h. 70 cm l. 150 cm
top right: "Klee"

Private collection Belp (Berne)

93 **Paul Klee**

High spirits. 1939

Paste paint on newspaper on jute
h. 101 cm l. 130 cm
top left: "Klee"

Paul Klee foundation Berne

94 **Le Corbusier**
born 1887

The port of La Rochelle. 1919

Oil on canvas
h. 104 cm l. 81 cm
bottom left: "Jeanneret–19"

J. P. de Montmollin collection Neuchâtel

Le Corbusier 95

Composition. 1920

Oil on canvas
h. 80.5 cm l. 100 cm
bottom left: "Janneret"

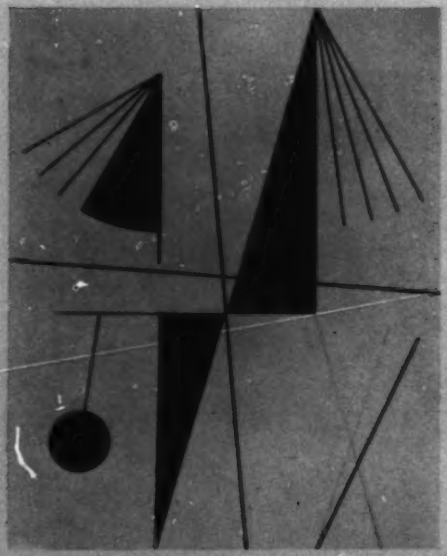
Kunstmuseum Basle

Le Corbusier 96

Composition. 1929–37

Oil on canvas
h. 146 cm l. 96 cm
top right: "29–37 L-C"

E. Friedrich collection Zurich



97 **Sophie Taeuber-Arp**
1889–1943

Swimming, adjusted, oscillating, spreading. 1932

Oil on canvas
h. 81 cm l. 62 cm

Private collection Basle

98 **Sophie Taeuber-Arp**

Triptych. 1933

Oil on canvas
h. 50 cm l. 150 cm

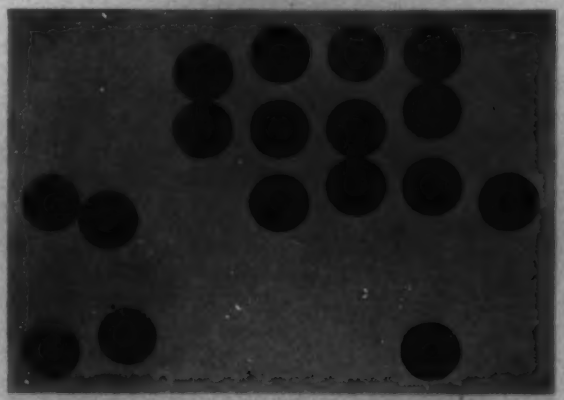
Jean Arp collection Meudon (France)

Sophie Taeuber-Arp 99

Moved circles. 1934

Oil on canvas
h. 72.5 cm l. 100 cm

Marguerite Arp collection Basle



Sophie Taeuber-Arp 100

Twelve spaces with planes, angular stripes and pavements of circles. 1939

Oil on canvas
h. 80.5 cm l. 116 cm

Kunsthaus Zurich

101 **Walter Bodmer**
born 1903

Relief made of wire and tin-plate, on black. 1953

h. 67.5 cm l. 84.5

In possession of the artist

102 **Walter Bodmer**

Red metal-relief. 1954

h. 70 cm l. 81 cm

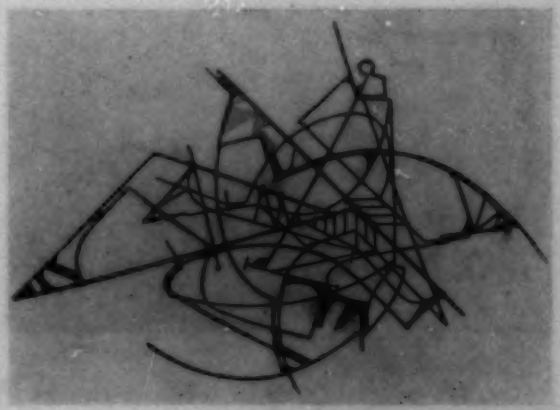
In possession of the artist

Walter Bodmer 103

Painted wire-relief. 1954

h. 65 cm l. 95 cm

In possession of the artist



Walter Bodmer 104

Painted wire-relief. 1956

h. 77 cm l. 75 cm

In possession of the artist

105 **Max von Mühlenen**
born 1903

Black shape. 1958

Oil on canvas
h. 77 cm l. 125 cm

In possession of the artist

106 **Max von Mühlenen**

White shape in blue. 1959

Oil on canvas
h. 170 cm l. 130 cm
bottom right: "v. Mühlenen"

In possession of the artist

Max von Mühlenen 107

Blue painting. 1959

Oil on canvas
h. 135 cm l. 70 cm
bottom right: "v. Mühlenen"

In possession of the artist

Max von Mühlenen 108

Red painting. 1959

Oil on canvas
h. 110 cm l. 80 cm
bottom right: "v. Mühlenen"

In possession of the artist

109 **Hermann Hubacher**
born 1885

Portrait of Heinrich Wölfflin. 1944

Plaster
h. 30 cm

In possession of the artist

110 **Hermann Hubacher**

Portrait of Albert Einstein. 1957

Bronze
h. 34 cm

In possession of the artist

Ch. O. Bänninger 111
born 1897

Portrait of C. F. Ramuz. 1945

Bronze
h. 31 cm

Private collection Lausanne

Karl Geiser 112
1898–1957

Portrait of the artist's father. 1930

Bronze
h. 34 cm

Private collection,
deposit in the Kunstmuseum Berne

113 **Carl Burckhardt**
1878–1923

Woman carrying a basket. 1918

Bronze
h. 90 cm

Kunstmuseum Basle

114 **Carl Burckhardt**

Sheperdess. 1918

Bronze
h. 42 cm

Kunstmuseum Basle

Alexander Zschokke 115
born 1894

Portrait of René Auberjonois. 1947

Bronze
h. 118 cm

Arthur Stoll collection Basle

Alexander Zschokke 116
born 1894

Portrait of Oskar Kokoschka. 1947

Bronze
h. 78 cm

Private collection Basle

117 **Alexander Zschokke**

Portrait of Karl Jaspers. 1955

Bronze
h. 120 cm

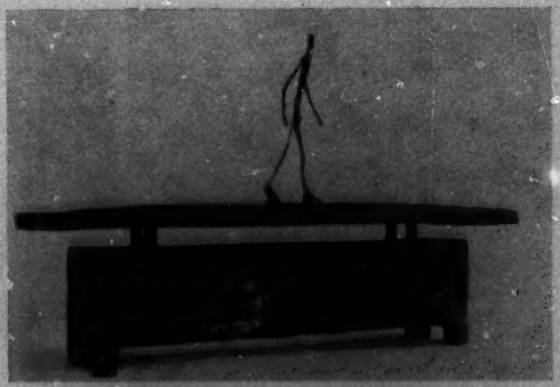
Kunstmuseum Basle,
deposit of the Staatlicher Kunstkredit Basle

Alberto Giacometti 118
born 1901

Man walking. 1950

Bronze
h. 47 cm

Galerie Beyeler Basle



Alberto Giacometti 119

Head on a stele. 1957/58

Bronze
h. 166 cm

Klipstein & Kornfeld Berne

120 **Hans Aeschbacher**
born 1906

Figure I. 1957

Red stone
h. 132 cm

Hans Fischli, Meilen (Zurich)

121 **Hans Aeschbacher**

Figure II. 1957

Red stone
h. 132 cm

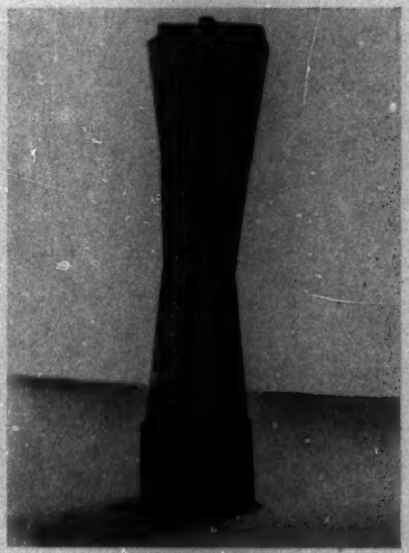
In possession of the artist

Hans Aeschbacher 122

Figure IV. 1957

Lava stone
h. 148 cm

Galerie Suzanne Bollag Zurich

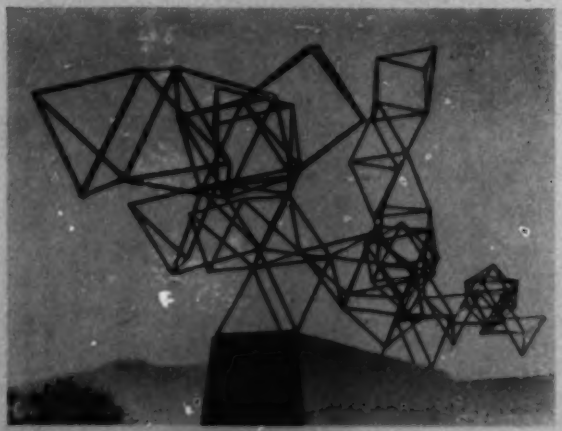


123 **Max Bill**
born 1908

Construction. 1937

Granite. 1959
⌀ 100 cm

In possession of the artist



124 **Max Bill**

Construction of 30 equal elements. 1938/39

Stainless steel. 1959
l. 459 cm d. 76 cm h. 153 cm

In possession of the artist

Max Bill

125

Monoangulated surface in space. 1957

Brass, gilded. 1959
l. 70 cm d. 46 cm h. 38 cm

In possession of the artist

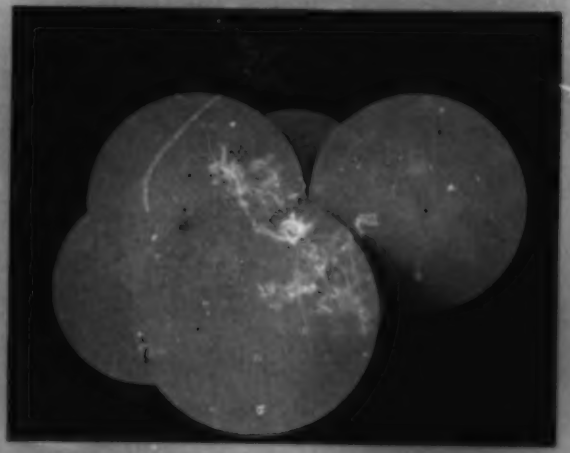
Max Bill

126

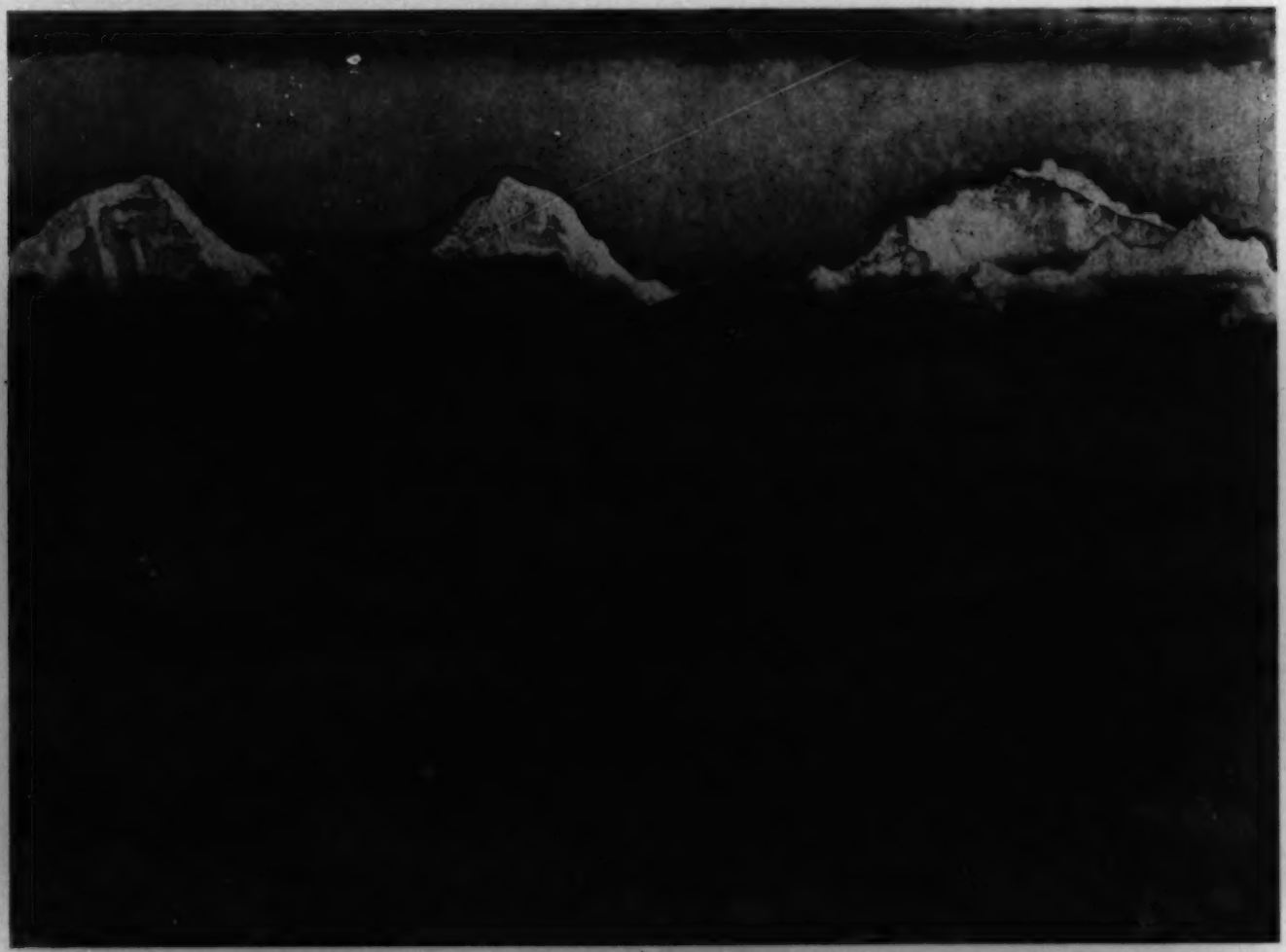
Group of six cells. 1959

Marble
l. 57 cm d. 52 cm h. 37 cm

In possession of the artist



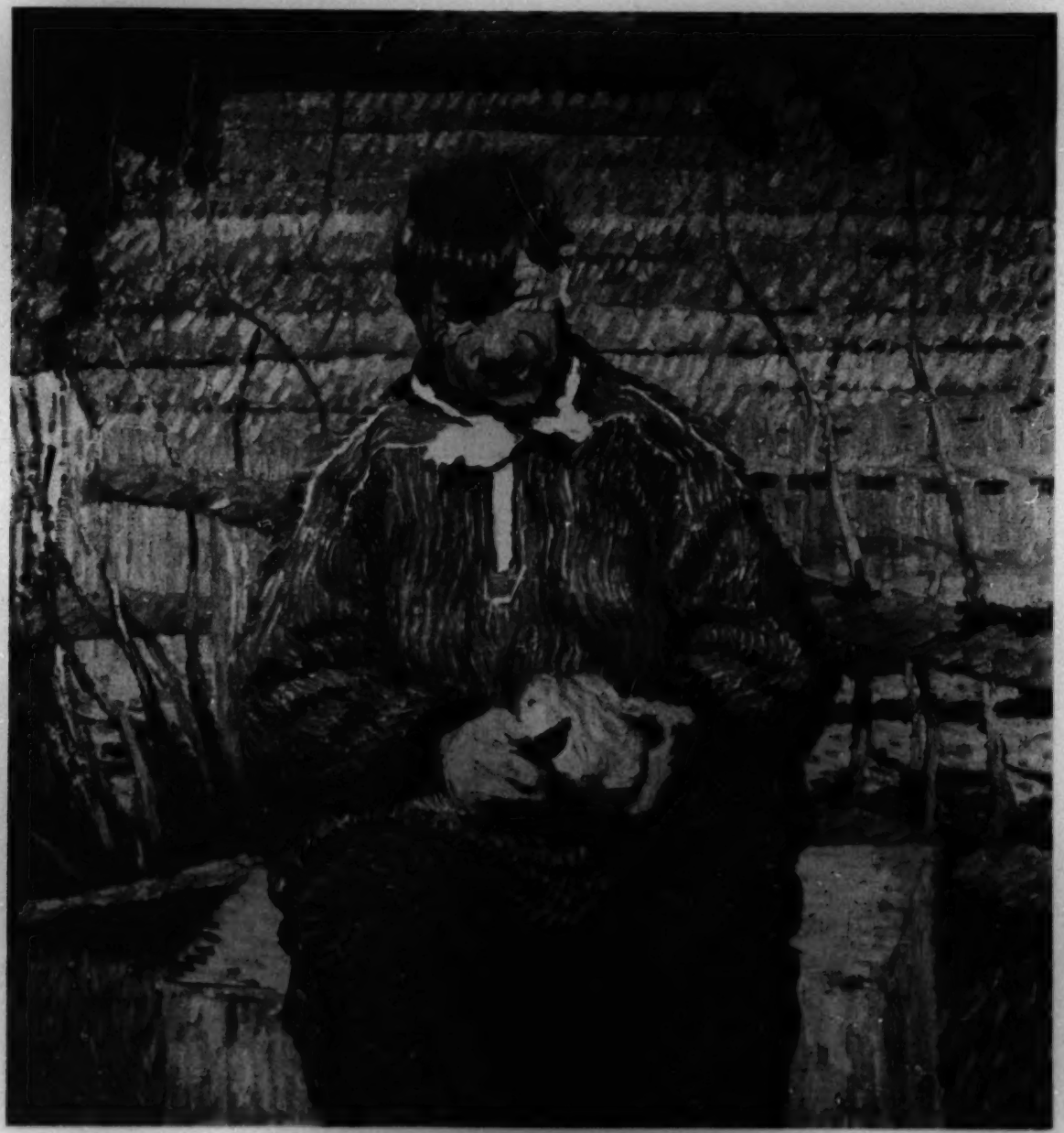
Cat. No. 1 Ferdinand Hodler. The student (Self-portrait). 1874



, Cat. No. 7 Ferdinand Hodler. Eiger, Mönch and Jungfrau above the mist. 1903

Cat. No. 10 Ferdinand Hodler. The lake of Geneva and Montblanc. 1918

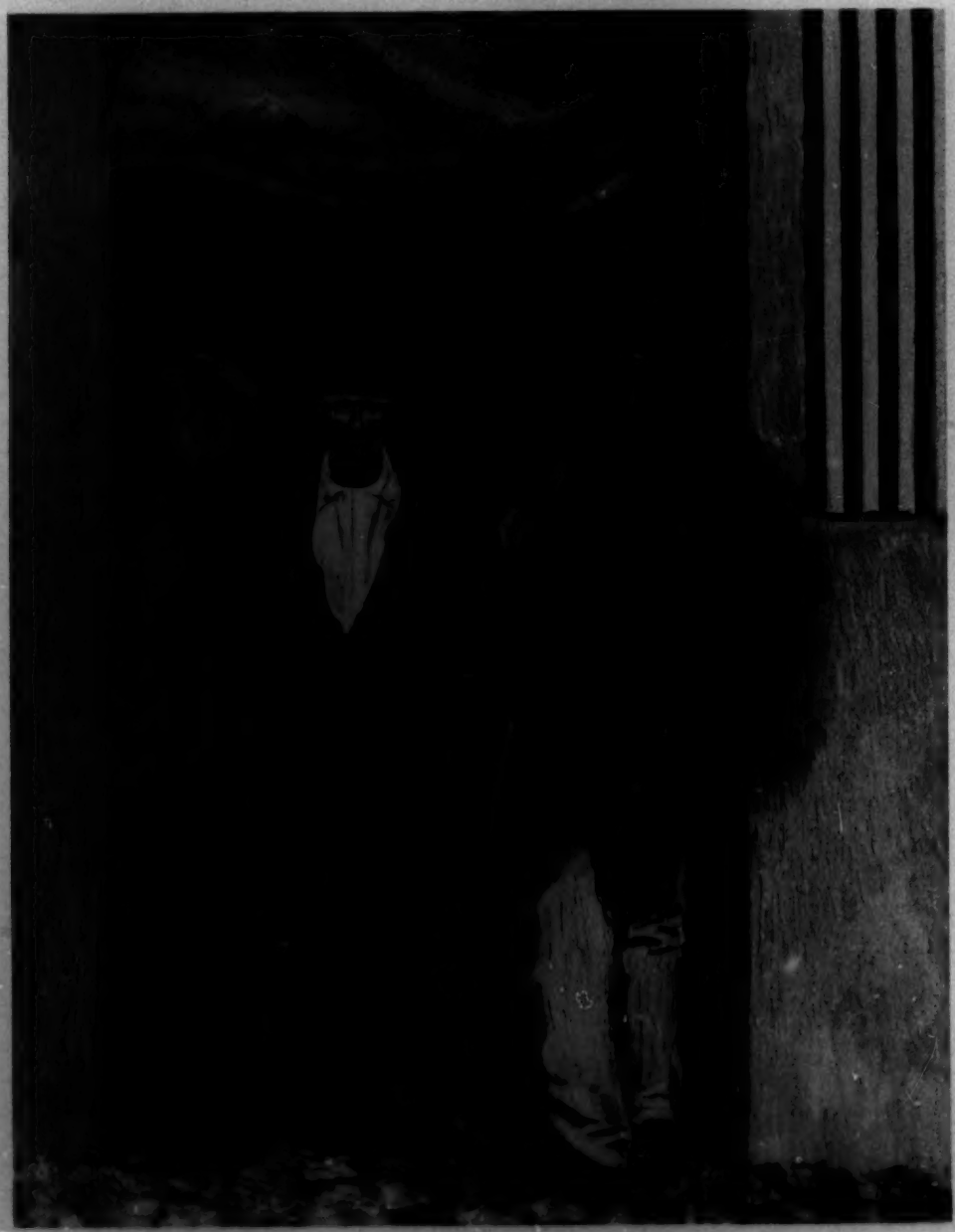
Cat. No. 12 Félix Vallotton. Woman reading. 1906



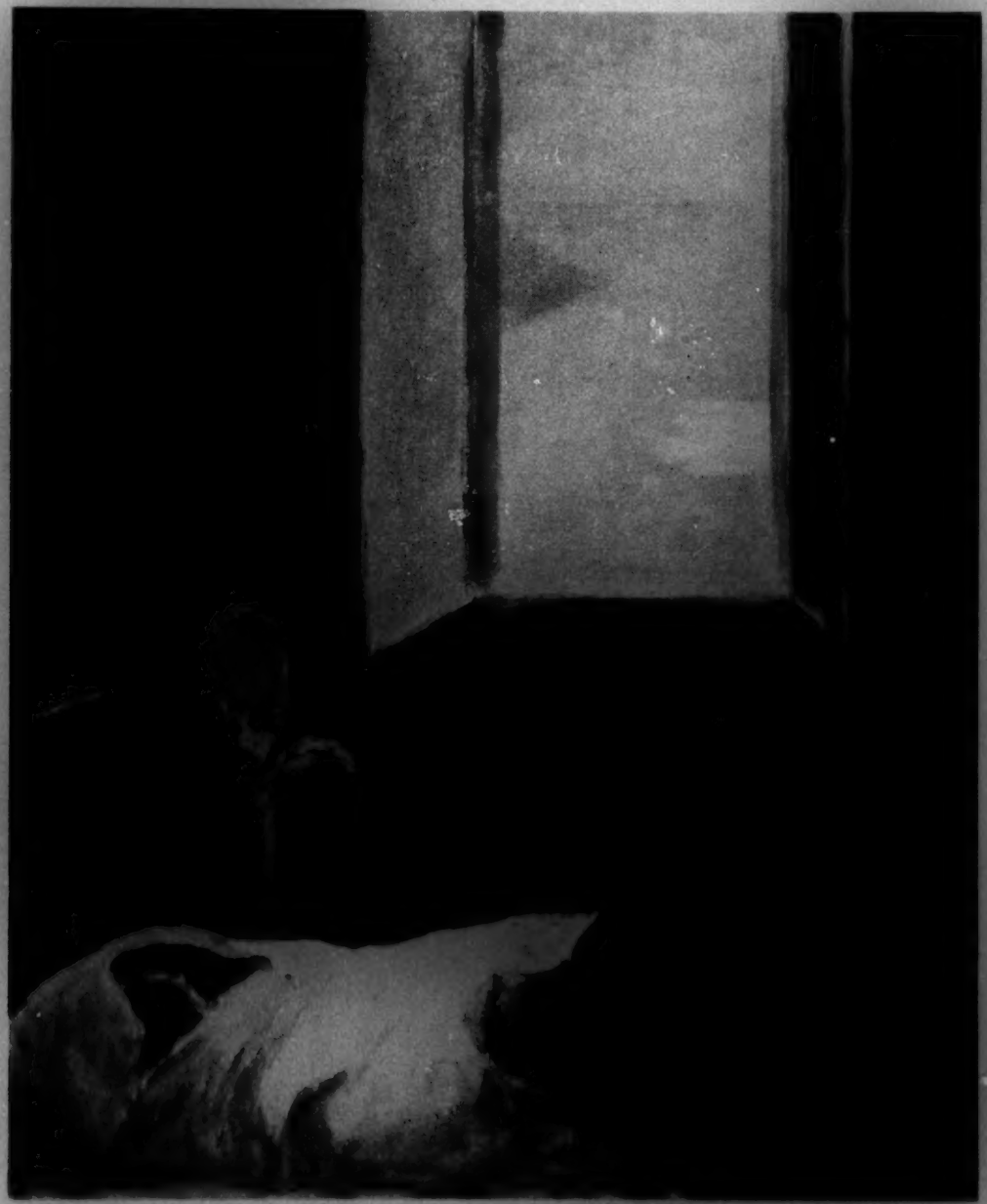
Cat. No. 15 Giovanni Giacometti. The loaf of bread. 1908

Cat. No. 19 Cuno Amiet. Apple-harvest. 1912.

Cat. No. 23 Edouard Vallet. Sleeping women. 1928

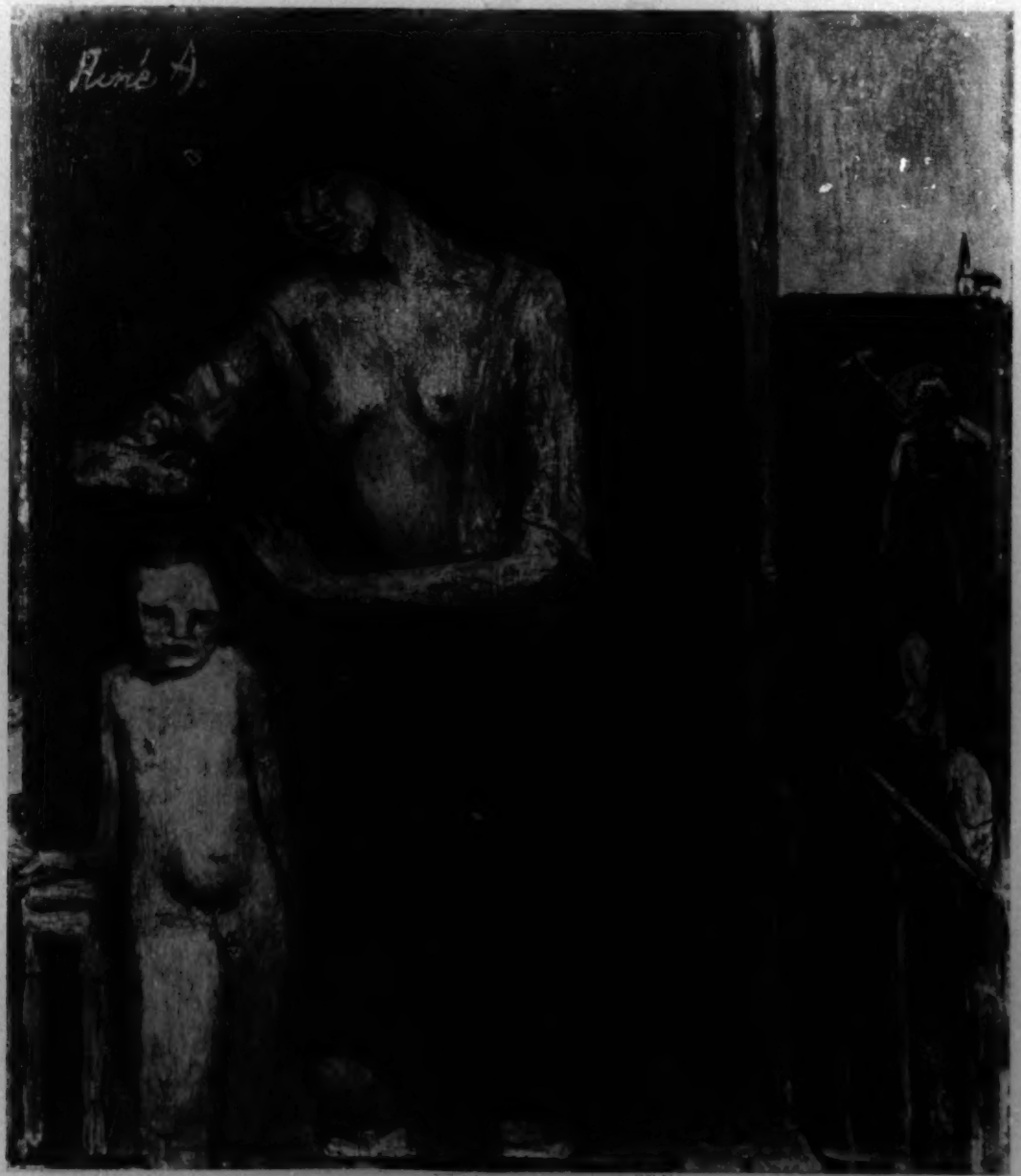


Cat. No. 24 Hans Berger. Three peasants. 1921



Cat. No. 30 Ernst Morgenthaler. Hotel-room at Sestri Levante. 1956

Cat. No. 34 René Auberjonois. The painter and his model. 1946



Cat. No. 35 René Auberjonois. The start of the peasant's day. c. 1947

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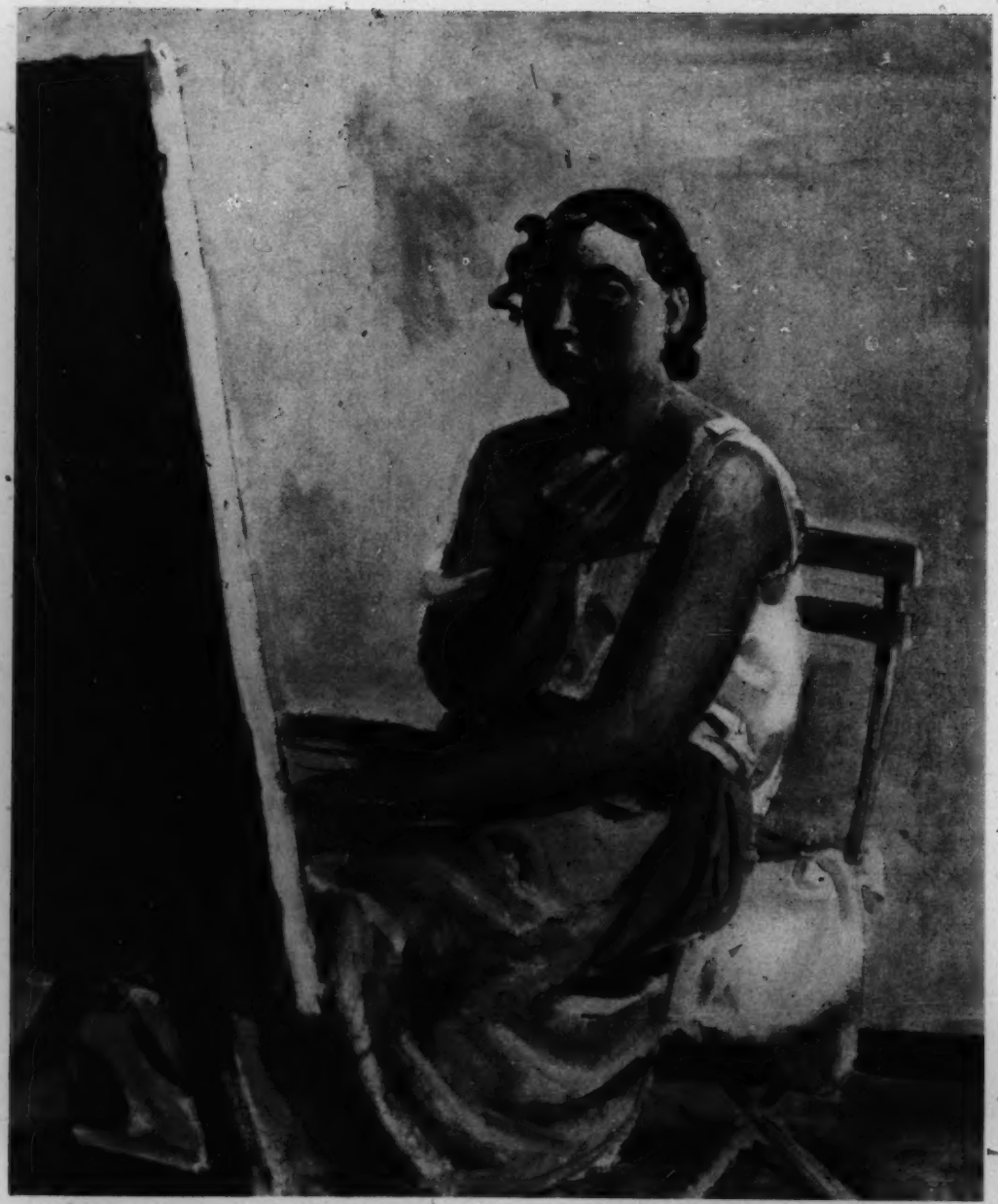
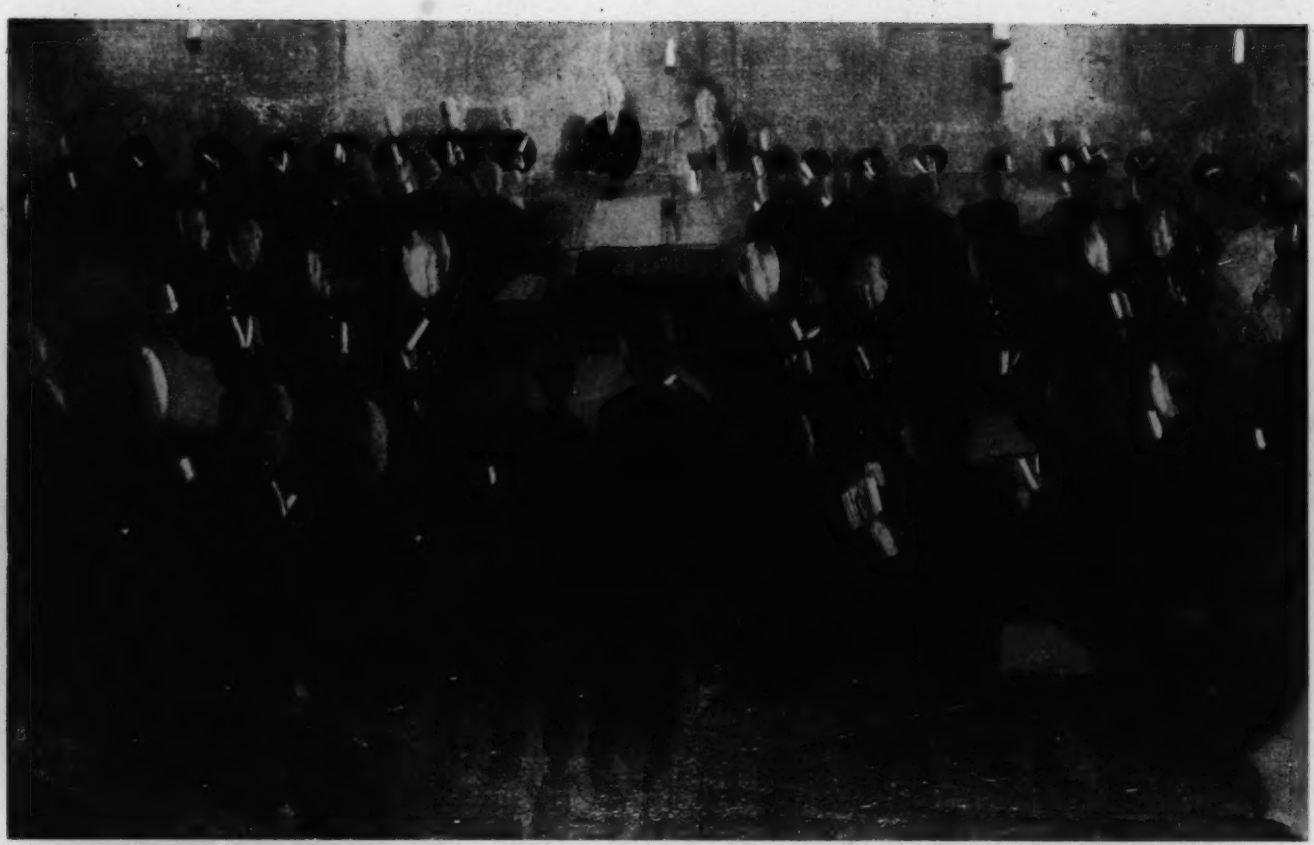


Cat. No. 42 Maurice Barraud. Model relaxing. 1928

Cat. No. 49 Louis Moilliet. Morocco II. 1921

Cat. No. 50 Alfred Heinrich Pellegrini. View of Geneva, from Ariana, 1919

Cat. No. 55 Otto Meyer-Amden. Weaver's family at table. c. 1917/18

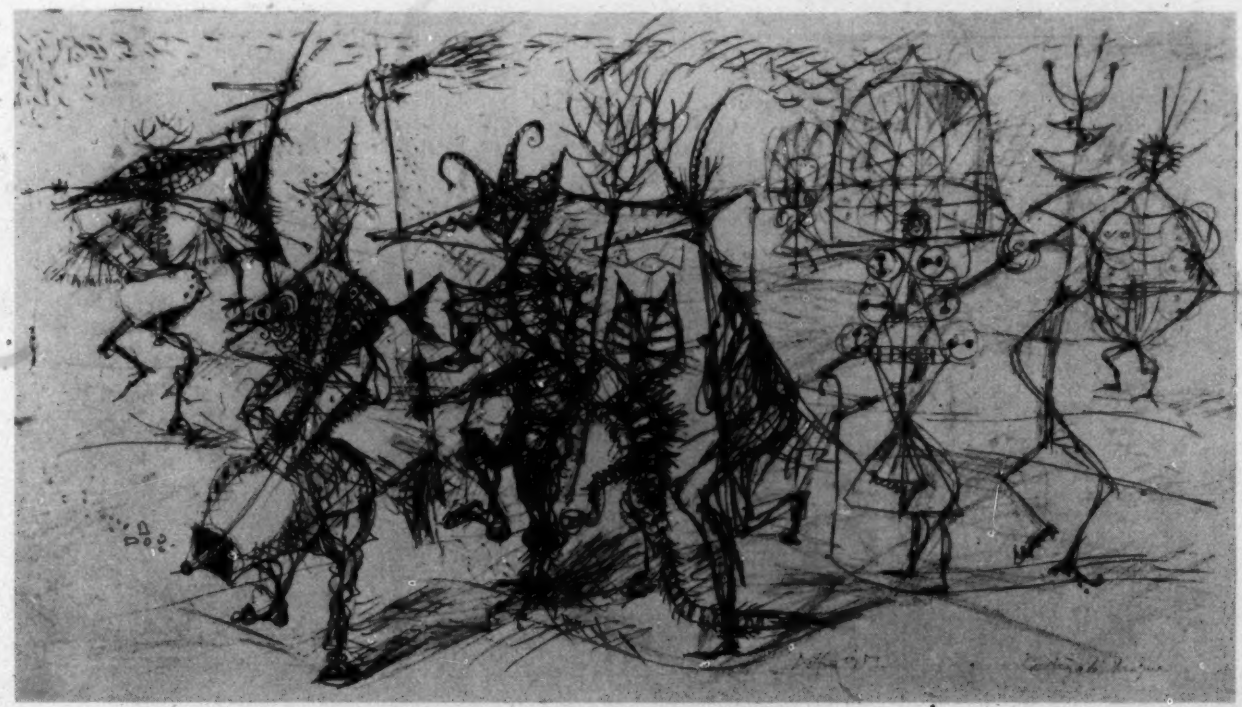


Cat. No. 61 Otto Meyer-Amden. Preparation (Refectory in the orphanage). c. 1920

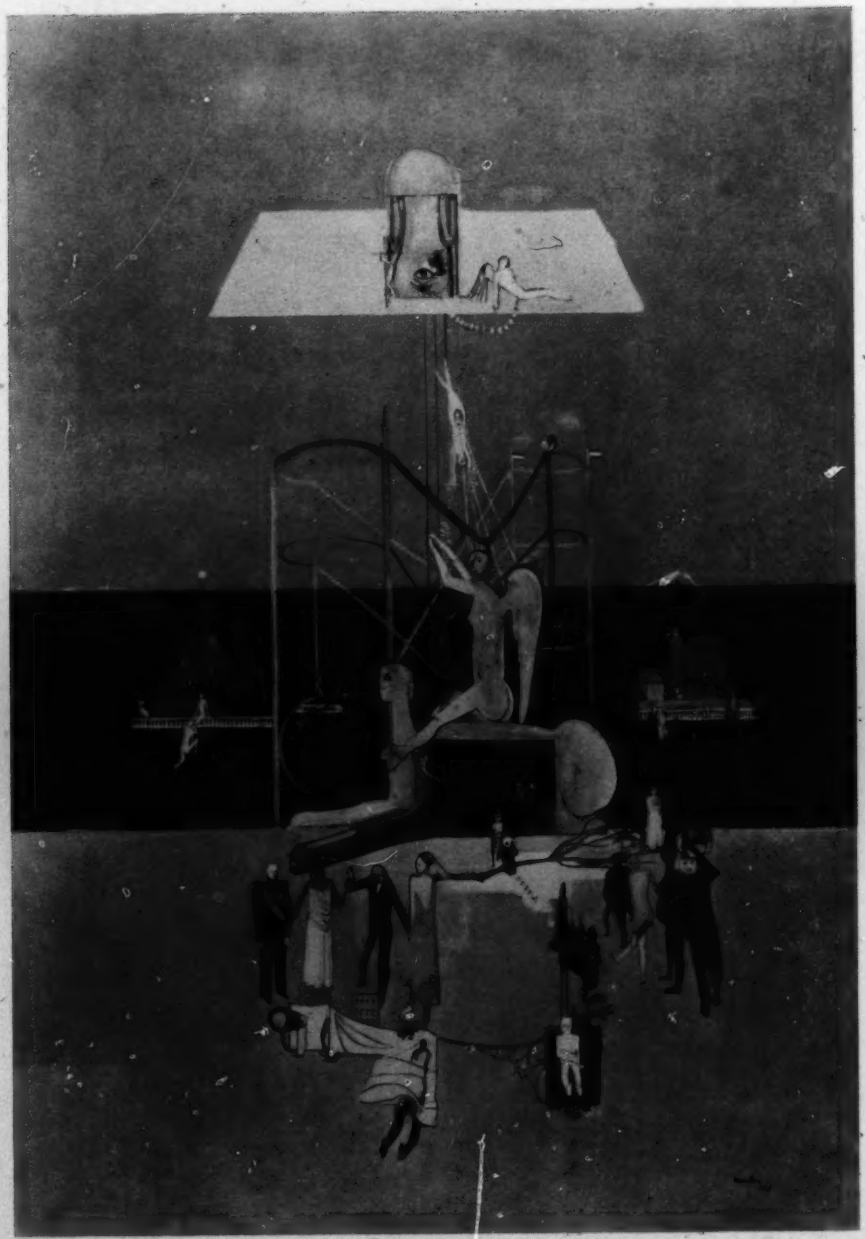
Cat. No. 65 Max Gubler. Interior. 1939

Cat. No. 69 Varlin. Stock Exchange, London. 1955

Cat. No. 73 Max Kämpf. The friends. 1943

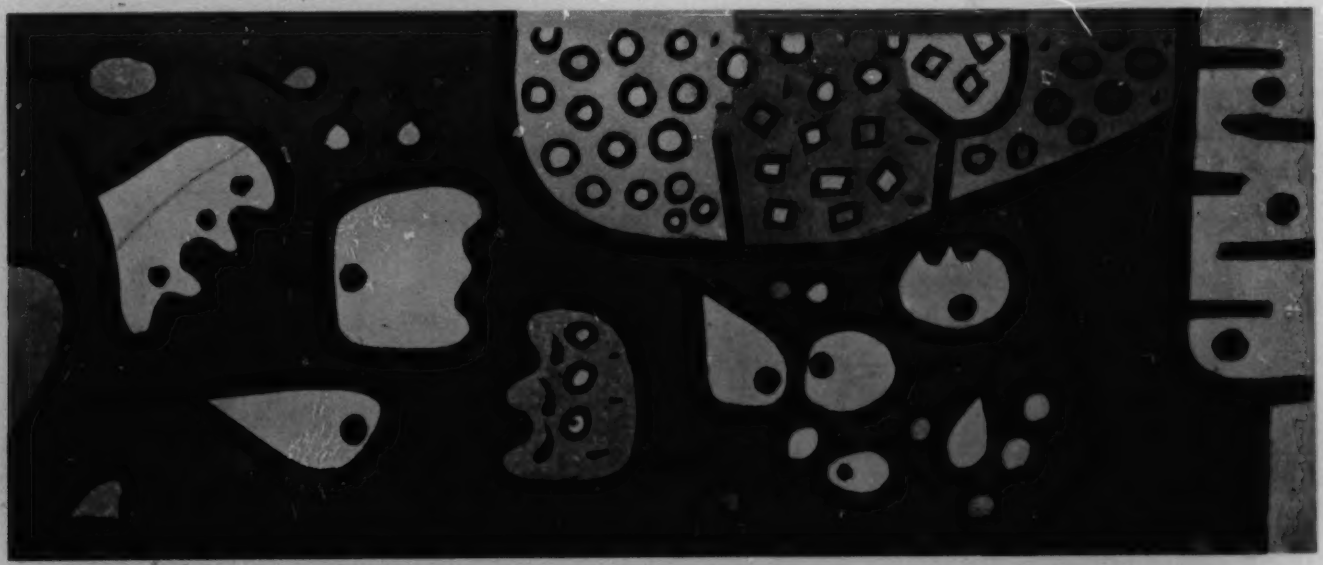


Cat. No. 88 Hans Fischer – fis. Procession of masks. 1951



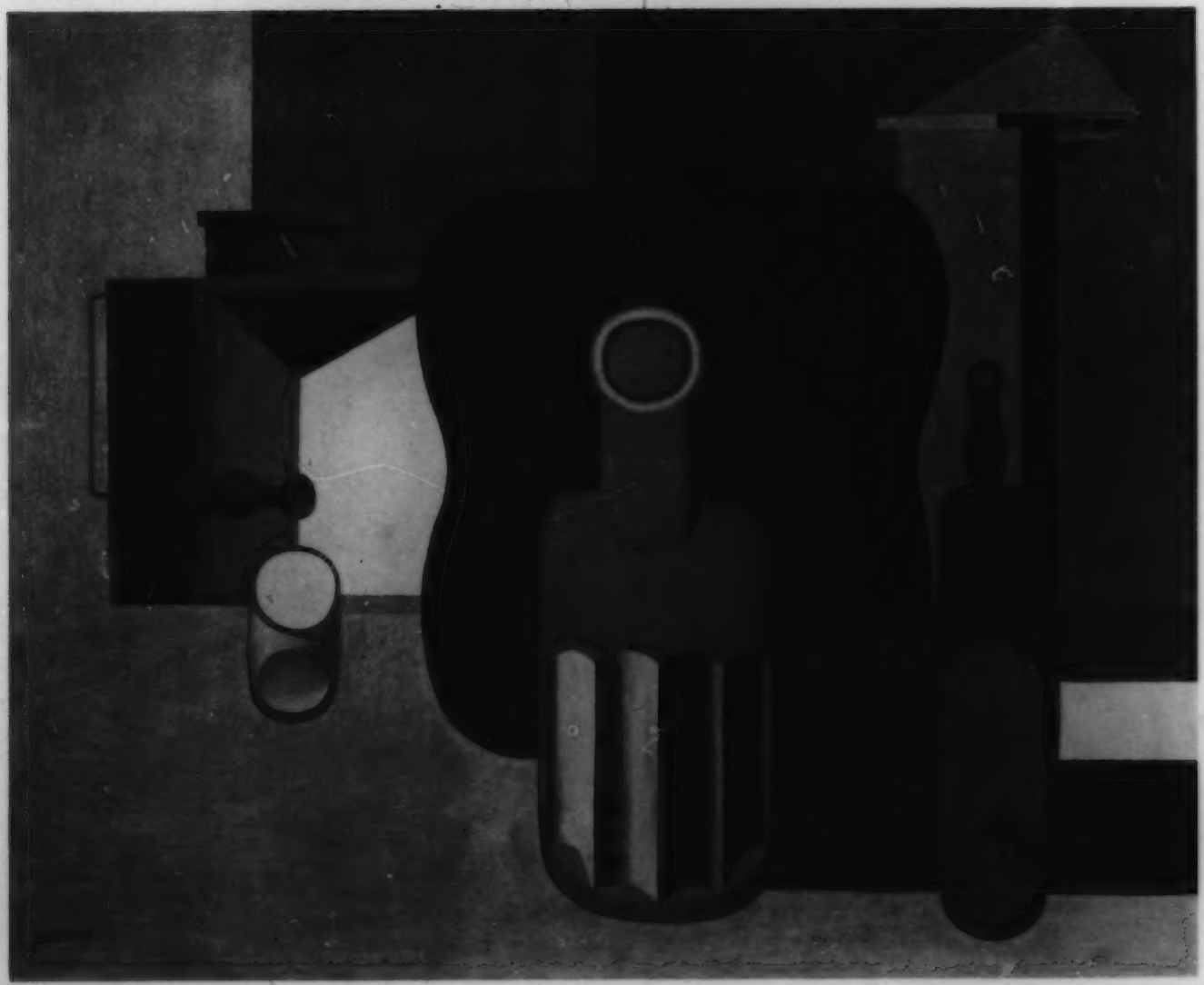
Cat. No. 79 Walter Kurt Wiemken. Life. 1935

Cat. No. 84 Hans Erni. The creative man. 1955

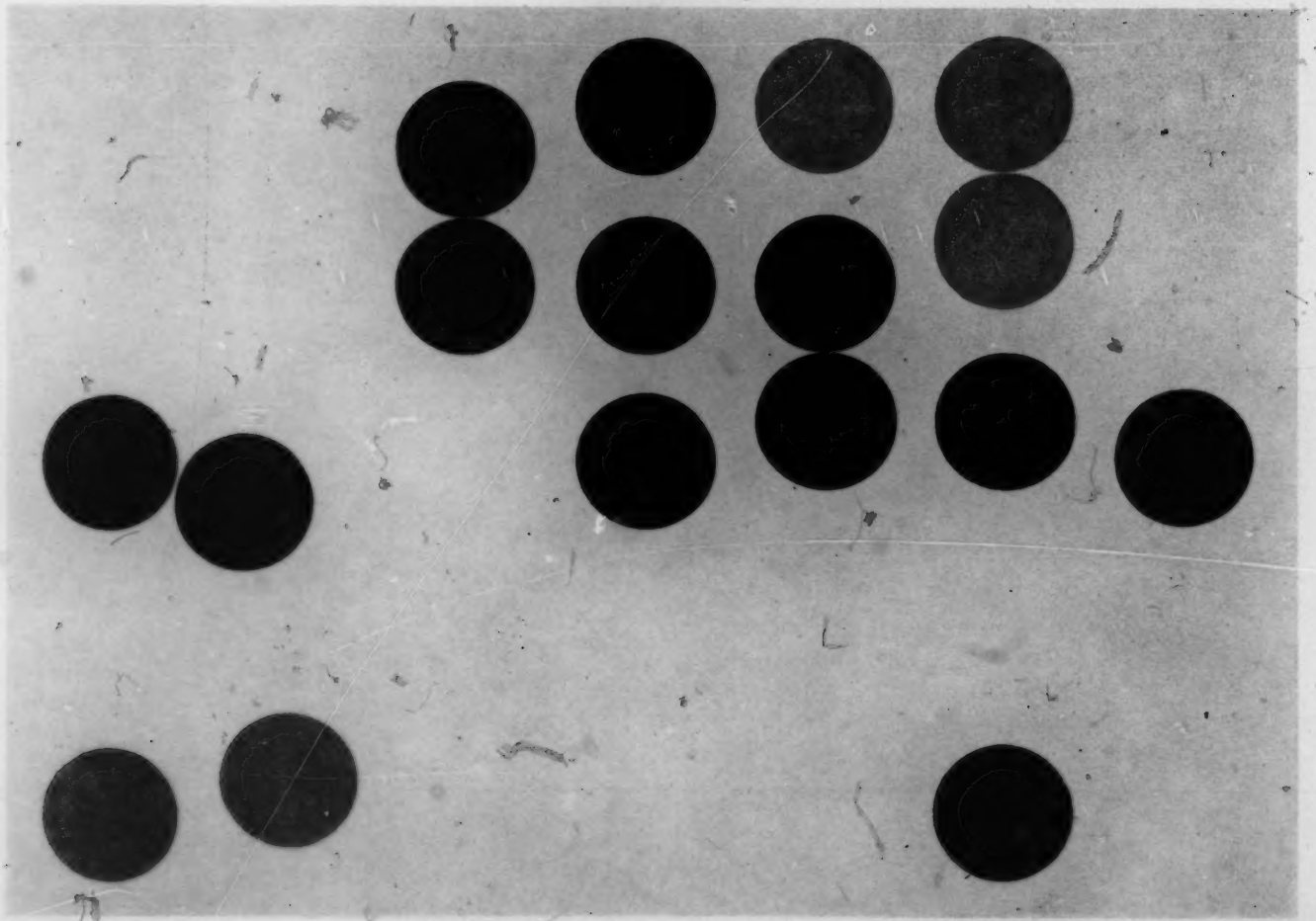


Cat. No. 90 Paul Klee. Fruits on blue. 1938

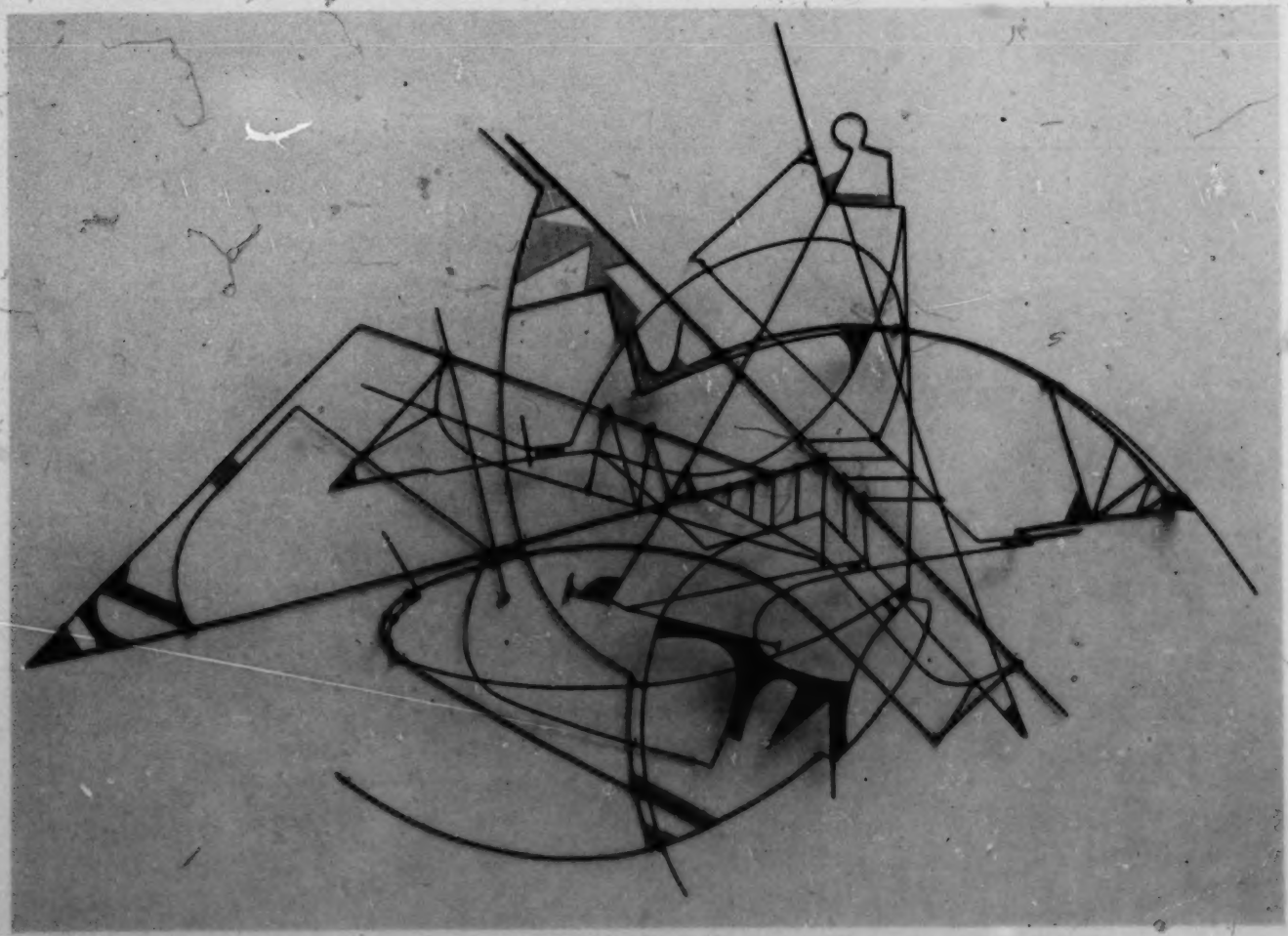
Cat. No. 92 Paul Klee. Fire-source. 1938



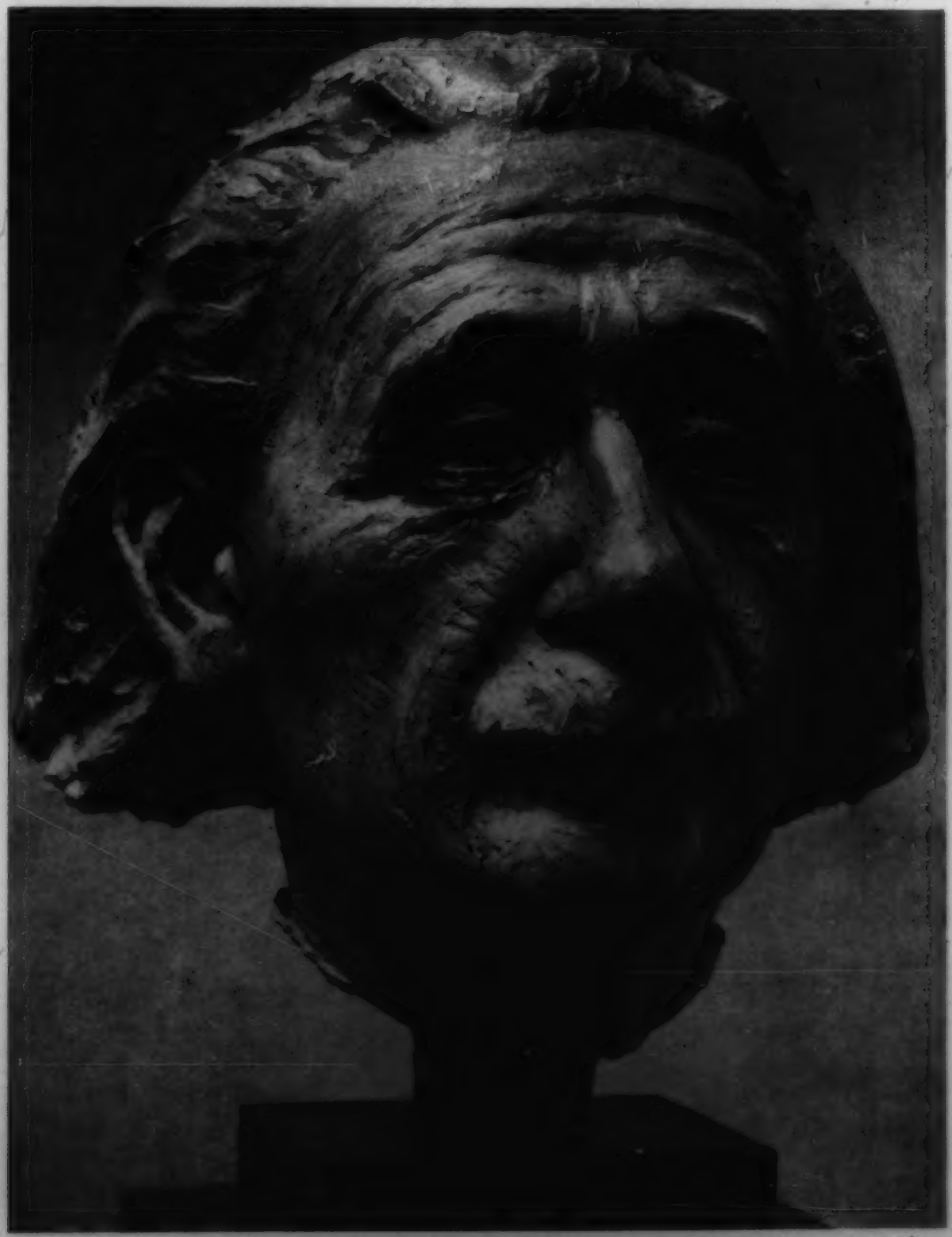
Cat. No. 95 Le Corbusier. Composition. 1920



Cat. No. 99 Sophie Taeuber-Arp. Moved circles. 1934



Cat. No. 103 Walter Bodmer. Painted wire-relief. 1954



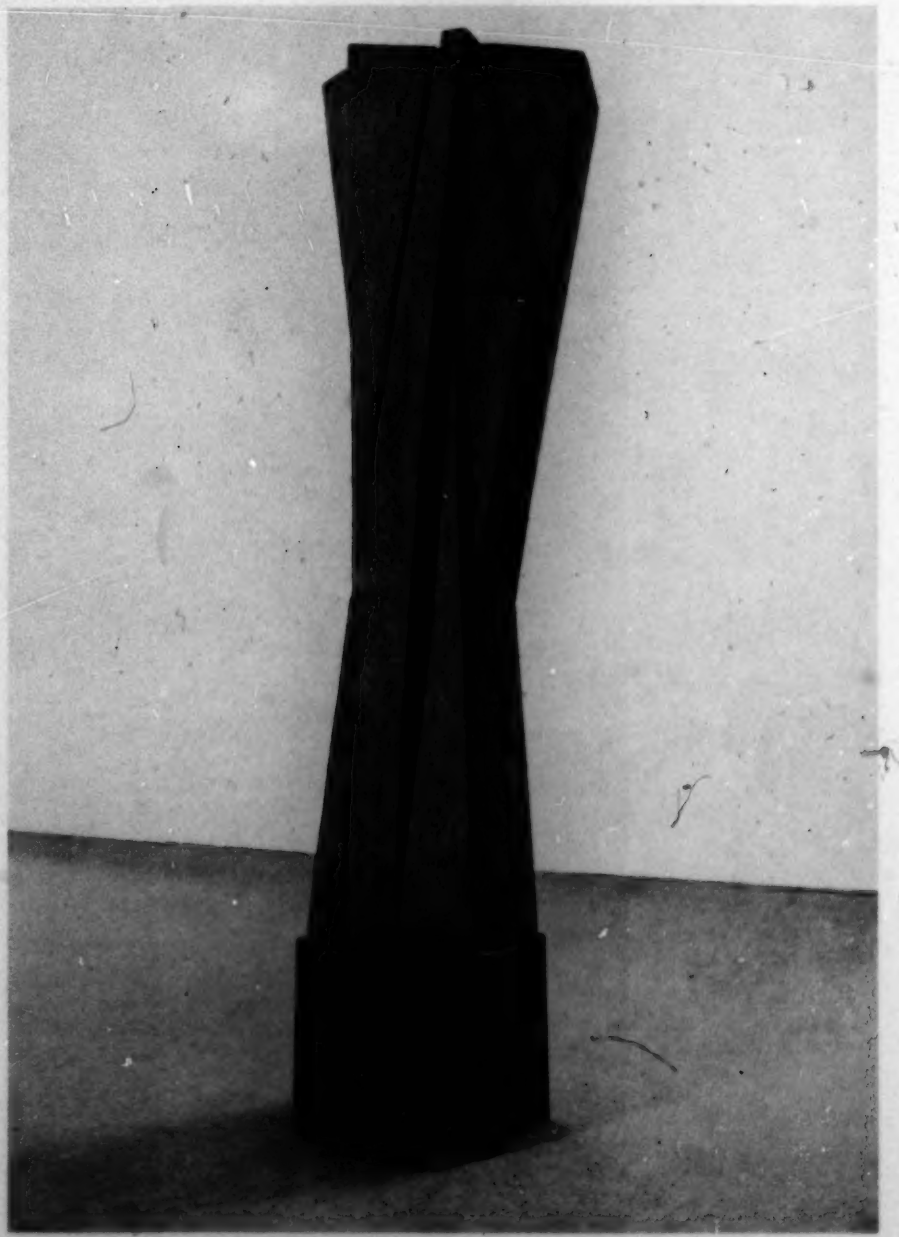
Cat. No. 110 Hermann Hubacher. Portrait of Albert Einstein. 1957

Cat. No. 111 Ch. O. Bänninger. Portrait of C. F. Ramuz. 1945

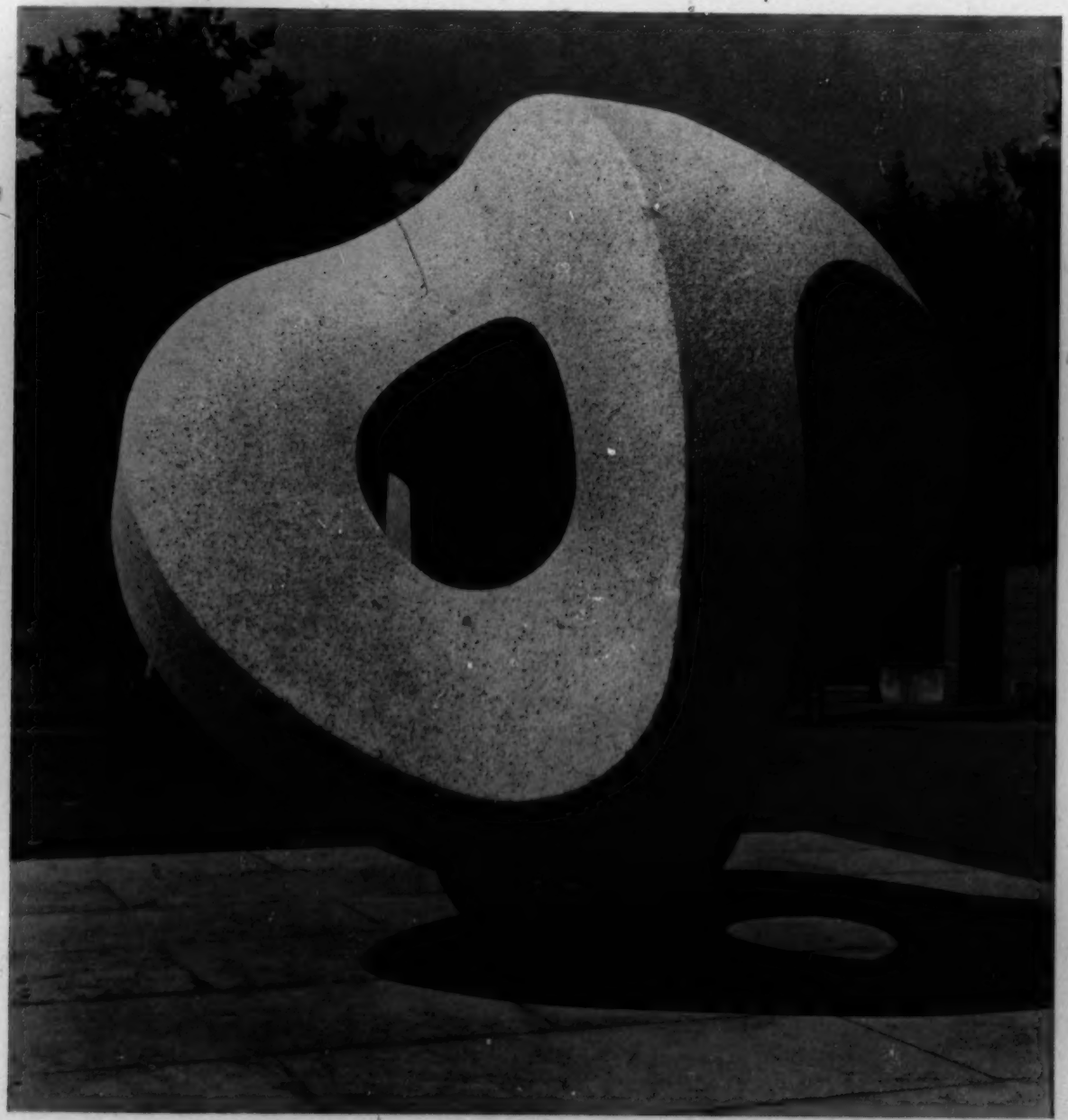
Cat. No. 113 Carl Burckhardt. Woman carrying a basket. 1918

Cat. No. 115 Alexander Zschokke. Portrait of René Auberjonois. 1947

Cat. No. 119 Alberto Giacometti. Head on a stele. 1957/58



Cat. No. 122 Hans Aeschbacher. Figure IV. 1957



Cat. No. 123 Max Bill. Construction. 1937

Photographs

Kunstmuseum Basle: Cat. No. 9, 15, 17, 23, 25, 26, 31, 32, 34, 35, 39, 50, 51, 55, 57, 59, 75, 78, 85, 87, 88, 94, 95, 97, 99, 113, 114, 117, 118
Kunsthaus Zurich: Cat. No. 1, 2, 16, 36, 37, 43, 56, 58, 62, 86, 96, 100, 110
Kunstmuseum Berne: Cat. No. 13, 24, 44, 112
Musée des Beaux-Arts Geneva: Cat. No. 3, 4, 5, 6, 10, 14, 42
Balzer, Basle: Cat. No. 52, 53, 54
Cosmopress, Geneva: Cat. No. 89, 90, 91, 92, 93
Dupuis, Lausanne: Cat. No. 11
Eidenbenz, Basle: Cat. No. 109
Engler, Winterthur: Cat. No. 30
Groebli, Zurich: Cat. No. 69, 70, 72
Grünert, Zurich: Cat. No. 60, 61
Heman, Basle: Cat. No. 101, 102, 103, 104
Henn & Meyer, Berne: Cat. No. 19, 46, 47, 48, 49
Heri, Solothurn: Cat. No. 27
König, Vevey: Cat. No. 66
Linck, Zurich: Cat. No. 29
Moeschlin & Baur, Basle: Cat. No. 72
Perret, La Chaux-de-Fonds: Cat. No. 21
Rich, Lausanne: Cat. No. 111
Roessiger, Basle: Cat. No. 116
Schweiz. Institut für Kunstwissenschaft, Zurich: Cat. No. 7, 115
Speich, Winterthur: Cat. No. 45
Spreng, Basle: Cat. No. 12, 79
Winkler, Berne: Cat. No. 119